









# THE CURTIS INSTITUTE OF MUSIC STUDENT HANDBOOK

1982 - 1983

1726 Locust Street Philadelphia, Pennsylvania 19103



# THE CURTIS INSTITUTE OF MUSIC

## PROCEDURES AND REGULATIONS FOR ALL STUDENTS

## LESSON AND REHEARSAL SCHEDULES

Regularity and promptness in attending all private lessons, classes and rehearsals are required. Students who are late may be refused admittance. CREDIT FOR ATTENDANCE WHEN TARDY WILL BE GRANTED AT THE DISCRETION OF THE TEACHER.

Students unable to adhere to their schedules, because of illness or any other occurrence, must telephone Mr. Plys by 9:00 A.M. 893-5257.

# RELEASE REQUESTS

Students are to submit a Release Request for prior approval of any anticipated absence. Release Requests are also required for <u>all</u> public performances not sponsored by The Curtis Institute from the opening of school on September 7, 1982 until Graduation Day, May 18, 1983 including holidays and vacation periods. The request forms may be obtained from Mr. Plys and should be circulated for approval at least TEN days prior to the day of absence but not more than SIXTY days in advance. Release requests must have the approval of the Major Teacher and the teacher(s) of whatever class(es) involved before being submitted to Mr. Fitzpatrick who will present them to Mr. de Lancie for his approval. Release requests are kept on file by the Registrar, once Mr. de Lancie has granted his approval. Mr. de Lancie reserves the right to deny approval if he feels that such action is warranted. NOTE THAT THREE UNEXCUSED ABSENCES WITHIN A SCHOOL YEAR MAY BE CAUSE FOR DISMISSAL FROM THE INSTITUTE.

# PUBLIC PERFORMANCES, POSITIONS, TEACHING, etc.

No 1st or 2nd year student will be granted permission for outside performance, etc. that requires absence from ANY Curtis obligation.

No student is allowed to perform in public, or to apply for a position of any nature whatsoever, or to teach, either privately or in connection with other institutions unless recommended by the Instructor in his or her Major Subject. Students are not permitted to sign contracts of any kind with managers without prior consent. (Unauthorized use of the Institute's name for any purpose is not permitted.)

# BULLETIN BOARDS

Students are responsible at all times for observing bulletin board notices affecting their personal schedules or programs. Students must initial their names to indicate that they have read the notices posted. Students who do not initial notices forfeit their right to be notified individually of any changes.

NOTE: No personal messages are to be posted on the bulletin boards. Student Bulletin Boards are provided in the student lounges and in the hallway of the basement and third floors for this purpose.

# PRACTICE ROOMS

Students wishing to practice at the Institute must reserve studios with Mrs. Schachtel at the Reception Desk in the Common Room: reservations may not be made by telephone. No one will be permitted to use studios without reservations.

Daily Practice

Day Book

8:30 A.M. to 6:00 P.M.

Reservations are made in this book when you have immediate need for a practice room. Sign in on the hour or half hour. Include all names in group Time Limit: 2 hours for practice. solo work. 3 hours for group work. you need more time, request it of Mrs.

Schachtel.

Night Book

- 6:00 P.M. to 11:00 P.M.

Admittance by I.D. card only. Reservations are made in this book when you have immediate need for a practice room. Practicing must stop one hour before concert time in the event of an evening concert or rehearsal in Curtis Hall or IIJ. Practicing may resume after a concert unless a notice to the contrary is posted for a specific event.

The Advance Reservation Sheet - 8:30 A.M. to 3:00 P.M Located on the Reception Desk. Signing your name, instrument and time desired assures you a room for the following day. If a student is ten minutes late, the room may be forfeited

to another student.

Weekend Practice - 8:30 A.M. to 11:00 P.M.

You may make reservations with Mrs. Schachtel on the Thursday or Friday preceding the weekend on which you will practice or sign the practice book for available rooms on Saturday and Sunday. Admittance by I.D. card only.

The continued granting of practice facilities is dependent upon punctuality and fairness in using them. No accompanist, parent nor other guests are permitted in the studios without special written permission. See Mrs. Schachtel to obtain such permission.

Curtis graduates may practice at the Institute, at the school's convenience, depending on the availability of studios. A reservation MUST be made at the Reception Desk.

# CONCERT GRAND

The Steinway Concert Grand in Curtis Hall is to be used ONLY for recitals or for rehearsals in preparation for recitals. Use of the piano must be scheduled with Mr. Plys by noon of the Friday preceding the week during which the piano is to be used.

# RECITALS IN CURTIS HALL

Curtis Hall is primarily used for student and faculty recitals, Alumni recitals, special performances and organ practice. A schedule for faculty and students' concerts, with hour of performance, is posted monthly in the Common Room. Attendance at faculty recitals is obligatory. Attendance at student concerts and special programs is requested by Mr. de Lancie.

See Mr. Kornblum in the Concert Division Office for information.

To prepare for upcoming performances, students may use Curtis Hall at a time pre-arranged through Mr. Plys. It is essential that advance reservations be made, in order to facilitate more equitable division of remaining practice time among the organ students. Therefore, ALL CURTIS HALL RESERVATIONS MUST BE MADE BY NOON ON THE FRIDAY PRECEDING THE WEEK DURING WHICH THE HALL IS TO BE USED. Exceptions to this procedure will not be considered.

## CONCERT DIVISION

Office in Knapp Hall - Hours: 9:00 A.M. to 5:00 P.M. - Monday thru Friday. Students who want to perform in Curtis Hall must first obtain and fill out recital forms at the Concert Division Office. See Mr. Kornblum in the Concert Division Office for information.

The filled out forms must be turned in to The Concert Division Office. The earlier in the semester this is done, the better. Students who wait too long may find there are no open dates left to perform in the Hall.

Vocalists who are performing in the Hall and want translations of their text printed in the programs must bring those translations to the Concert Division Office  $\underline{\text{at}}$   $\underline{\text{least}}$  ten days before the performance.

# INSTRUMENT LOANS

Pianos are available on loan to Piano Majors. Arrangements must be made through Mrs. Davisson. Financial responsibility is that of the students for the moving, tuning and repairing of pianos assigned to them. Instruments may not be moved without the Institute's permission and are subject to inspection at any time.

String and wind instruments are available for loan to students. Recommendation and approval must be obtained in writing from the Major Teacher and submitted for Mr. de Lancie's approval. No adjustments or repairs may be made without approval and formal order. Financial responsibility will be determined at the time repairs are ordered. All students using a Curtis violin, viola, or cello must take the instrument to Mr. Moennig for inspection during the first and last week of each school year. All instruments are subject to inspection on call. Dr. Edwin E. Heilakka is curator of the instrument collection.

# LIBRARY

Rules and Regulations concerning the Library are contained in the Library Guide which is furnished to each student.

# ORCHESTRA LIBRARY

The Orchestra Library is located on the third floor of Knapp Hall and is open from  $9\!:\!00$  A.M. to  $4\!:\!30$  P.M., Monday thru Friday.

Any orchestral part in the library may be borrowed for practice, lessons or auditions with Dr. Heilakka's approval and the student's signature.

THE SIGN OUT REGISTER is located below the library bulletin board.

All orchestral material must be treated with maximum care. Bowing, phrasing and cut signs are to be done in pencil. Do not use ink. Replacement of damaged or lost parts must be paid for by the student responsible.

Full scores are not circulated. However, study and miniature scores are available from the second floor library.

Orchestra, wind ensemble and string-wind-percussion class music folders will be ready several days before rehearsals begin. Parts may be borrowed for study before hand, but parts are not to be removed from any folder after rehearsals start, without informing the librarian.

Reference material regarding publications, festivals, orchestra and teaching positions, auditions, competitions and general information is available through the librarian. Telephone: 893-5270 or 5277.

# **AWARDS**

Recipients of awards and grants, as well as winners of competitions, must immediately provide complete information to Mr. Plys. This accomplishment will be noted and become a part of your student records.

# HEALTH CARE

A staff Psychologist, Mrs. Joan Barth, is available for limited student counseling at no cost to the student and on a confidential basis. Mrs. Barth's phone number is PE 5-6763.

All students enrolled at The Curtis Institute will be required to show proof of hospitalization insurance at the time of registration. Students may purchase such insurance independently or may join the Curtis Institute Blue Cross/Blue Shield Student Plan at a fixed monthly cost. Contact Miss Iannone for information concerning this program.

Any student who has contracted a contagious disease, or who has been associated with persons so affected, should immediately notify Mr. Plys so that necessary precautions may be taken for the good of the individual and the student body as a whole.

# FINANCIAL AID

Curtis participates in three Federally-funded Financial Aid programs: 1) Basic Educational Opportunity Grant; 2) Guaranteed Student Loans (available through your bank); and 3) College Work-Study. These three programs are limited to U.S. citizens and persons having "permanent resident" and refugee status. For more information and/or application forms, see Mr. Strumbeck.

## STUDENT I.D. CARDS

Each student is furnished with an identification card. These I.D. cards must be in the student's possession at all times when on Institute property. Students must present their I.D. card when requested to do so by any member of the Administrative Staff or the security guards. New students will be directed where to obtain I.D. cards at the time they register.

# TRANSPORTATION MONEY

Each student who is to attend lessons in New York or Washington is paid transportation money according to a schedule prepared by Mr. Plys. This schedule lists each student who will be traveling for the seven days following each Tuesday.

The Business Office will disburse this money on the Tuesday it receives the schedule, between the hours of  $\underline{10}$  A.M. to  $\underline{4}$  P.M. You must pick up your money on that Tuesday. IF YOU DO NOT, YOU WILL NOT BE REIMBURSED FOR YOUR EXPENSE AT ANY LATER DATE.

# GUESTS

Guests are welcome at the Institute during regular school hours and are requested to sign the Guest Book at the Reception Desk in the Common Room. Having a record of all guests is a requirement for institutional security and maintenance. However, guests are not permitted to attend lessons, classes or student practice Guests may be shown the school only if permission has been granted and they are accompanied by a student while in the building. Please see Mrs. Schachtel at the reception desk to obtain permission.

#### MISCELLANEOUS

All students are required to have a telephone in their residence while attending Curtis. A change of address or telephone number must be reported immediately to Mr. Plys and Mrs. Schachtel to update the student roster.

Lockers are available for student use. A refundable deposit of \$2.00 is required for a locker key. These are available through Mrs. Davisson.

Since the Institute is not responsible for the personal property of students, we ask your cooperation with the request to leave all coats, hats, books, instruments, etc. in the coat rooms or lockers provided. Do not at ANY time leave personal property in the halls, studios, class rooms, Curtis Hall or the Common Room, as this may result in loss of property or accidents.

Fire drills are held from time to time during the school year, to meet the Fire Marshall's Office requirement. SMOKING IS NOT PERMITTED IN STUDIOS, CLASS ROOMS, RECITAL HALLS AND THE COMMON ROOM.

Food and drink are  $\underline{\text{NOT}}$  to be taken to any part of the building, other than to the student lounge.

A pay telephone can be found in the basement hallway. Staff telephones are NOT to be used by students.

Proper attire is expected of students at Recitals and Concerts both as performers and audience.

Students who wish to speak with Mr. de Lancie should see Mrs. Ryerson for appointments. Students who wish to speak with Mr. Sommer should see Mrs. Davisson for appointments.

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# FOREIGN STUDENTS

The responsibility of keeping a current and legal foreign student status in the U.S. and at Curtis rests solely on each individual student. Our Foreign Student Advisor, Mr. Strumbeck, will give assistance and will oversee the filing of proper immigration documents which are necessary in maintaining this status.

No foreign student may leave the U.S. for a temporary absence without being in possession of a valid I-20 form in order to be re-admitted to the U.S.

Students are <u>strongly</u> urged to contact Mr. Strumbeck with any questions or concerns regarding their status. Failure to comply with the Immigration and Naturalization Service rules and regulations may result in extreme penalties for the student.

# ACADEMIC HONOR CODE

All students are expected to complete all assignments, tests, and papers with the highest degree of integrity and are on their honor throughout their stay at the Institute. Any infractions of the honor code may be grounds for dismissal.

# TRANSFER POLICY

The Institute's policy of transferring credit from other colleges or universities may be obtained from Mr. Plys.

# ACADEMIC COUNSELING

Dr. Hires is available to advise students in the degree program on matters relating to their Academic Studies. Students who wish to consult Dr. Hires should see Mr. Plys for an appointment.

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# PHONE NUMBERS

CIM Receptionist/Security Guard: 893-5252

CIM Registrar (Mr. Plys): 893-5257

Phila. Police or Fire Emergency: 911

Phila. Police (non-emergency):231-3131

Phila. City Hall (main number): 686-1776

Medical Emergency: 911

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This handbook has been prepared to outlined policies which The Curtis Institue of Music must enforce in the best interest of the entire student body. We offer this as a guideline showing students to whom they may turn for assistance or requests as they arise.

# EXECUTIVE STAFF

John de Lancie, Director Vladimir Sokoloff, Director of Concert Programs Robert S. Sommer, Comptroller Robert Fitzpatrick, Dean of Students

Joan C. Barth, Counseling Psychologist

# ADMINISTRATIVE STAFF

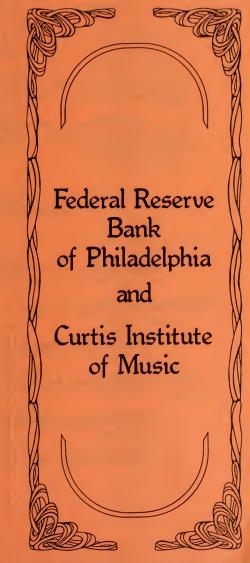
G. Gail Davisson. Secretary to the Comptroller Robert Fitzpatrick, Executive Assistant Katherine S. K. Hall, Development Assistant Edwin E. Heilakka, Orchestra Librarian, Curator of The Stokowski Collection and the Instrument Collectic Philomena Iannone, Bookkeeper Howard Kornblum, Concert Division Director Denise Laepple, Library Assistant Myron E. Ness, Piano Technician O. Julian Plys, Registrar Mary D. S. Ryerson, Secretary to the Director Shirlee S. Schachtel, Receptionist Anne Sebastian, Assistant Librarian Stephen Strumbeck, Admissions & Financial Aid Officer Yvonne K. Unrath, Alumni Liaison Officer Elizabeth Walker, Head Librarian

# ACADEMICS

William L. Hires, Dean of Academic Studies







Federal Reserve Bank of Philadelphia 100 North Sixth Street Philadelphia, Pennsylvania 19106 You are invited to attend a series of free lunchtime concerts by students of The Curtis Institute of Music.

The hour-long concerts will be held in the auditorium of the Federal Reserve Bank of Philadelphia, 100 North Sixth Street on Independence Mall. There is no charge for admisssion.

# CONCERT DATES

Wednesday, November 3, 1982, 12:15 p.m.

Wednesday, December 1, 1982, 12:15 p.m.

Wednesday, January 5, 1983, 12:15 p.m.

Wednesday, February 2, 1983, 12:15 p.m.

Wednesday, March 2, 1983, 12:15 p.m.

Wednesday, April 6, 1983, 12:15 p.m.

# THE ORCHESTRA

#### VIOLINS

Diane Pascal Sarah Kwak Suzanne Leon Cathy Meng Maria Bachmann Laura Park Robert Rinehart David Salness Jun-Ching Lin Michi Sugiura Violaine Melancon Da Hong Seetoo Maurice Sklar Sharman Plesner Martin Chalifour Krista Bennion Ivan Chan Willem Blokbergen

Céline Leathead Pascale Beaudry Susan Synnestvedt Sara Parkins Mitchell Newman Emmanuelle Boisvert Michaela Paetsch Suzanne Gilman Pyinah Chon Caroline Dubé Michael Swan David Niwa Vesna Stankovic Eliav Priel Annalee Patipatanakoon Paul Roby Charles Wetherbee Mary-Margaret Rev Yayoi Numazawa

# VIOLAS

Joyce Ramée
Geraldine Rice
George Pascal
Amy Brandfonbrener
Nancy Thomas
Edward P. Gazzouleas
Michael Stern
Roberto Diaz
Michaela Kemp
Christine Rutledge
Mary Hamman
André Roy
Belinda Reuning

# VIOLONCELLOS

Michael Kannen
Raymond Wang
Eva Leininger
Keith Robinson
Peter Stumpf
James Cooper
Robert La Rue
Lawrence Figg
Hsiao-Lan Wang
Pegsoon Whang
Karen Meier

#### DOUBLEBASSES

Nicolas Tsolainos Calvin Liddle Timothy Cobb Jeremy McCoy Bruce Ridge Cleland Noe

# HARPS

Therese Elder Paula Provo Susan Bennett Taylor

#### FLUTES

Bart Feller Gigi Mitchell Heidi Ruby John Thorne

#### **OBOES**

Mark McEwen Lisa Messineo Andrea Plesnarski Betsy Starr Roger Wiesmeyer

#### CLARINETS

David Ciolkowski Paul Garment Burt Hara Carl Jackson

#### BASSOONS

David Baughman, Jr. Lawrence Burke David McGill Kathleen McLean Richard Ranti

#### HORNS

Lori Amada
Duncan Brinsmead
Susan Carroll
Joseph Lovinsky
Theodore Peters
Shelley Showers
N. Martin Tipton

### TRUMPETS

Dan Bowling Joseph E. Burzinski Stephen Luck C. Benjamin Mundy

# TROMBONES

Christopher Dudley Torsten Edvar Debra Taylor Blair Bollinger (bass)

#### TUBA

Matthew Good

# TIMPANI AND PERCUSSION

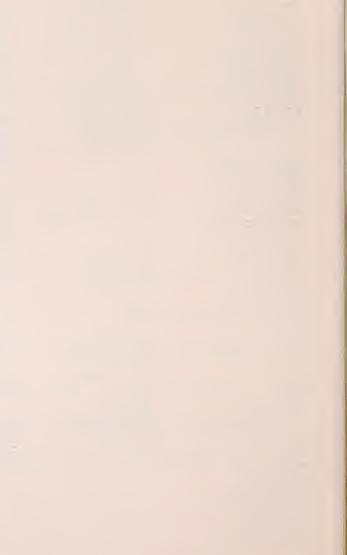
David De Peters Kenneth Every Charles Ross Patrick Shrieves

# ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

### STAGE MANAGERS

Daron Hagen Carl Jackson Joseph Lovinski





#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, director

# You are cordially invited to be our guest at a special concert of THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

under the direction of

# RAFAEL FRÜHBECK de BURGOS SUNDAY, NOVEMBER 14, 1982 at 8:00 PM

In The Academy of Music

#### **PROGRAM**

Brahms Symphony No. 3 in F Major, opus 90

Poulenc Concerto in d minor for Two Pianos and Orchestra
Ravel Suite No. 2 from the ballet "Daphnis and Chloe"

Tickets may be obtained by filling in and detaching the form below. Please mail it together with a self-addressed, stamped envelope to:

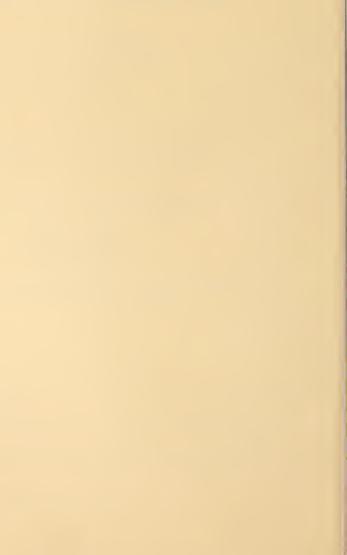
FRÜHBECK CONCERT
The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103

(Please note that phone reservations cannot be accepted for this concert.)

Deadline for reservations is November 1, 1982.

NAME				
Total number of tickets				
Location preference (please check one)	□ orchestra	□ parquet	□ balcony	

(Please be sure to include a self-addressed, stamped envelope.)

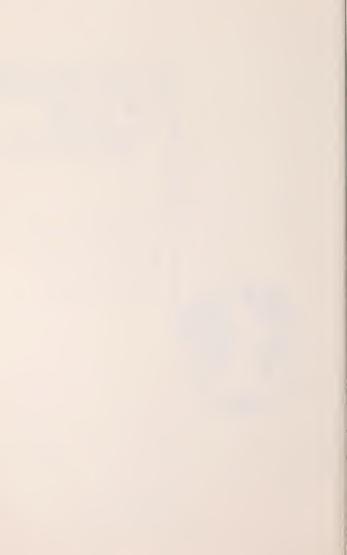


# CHORUSES OF THE WORLD



The Fifth International Choral Festival in celebration of Century IV, the 300th Anniversary of the City of Philadelphia

Academy of Music
Philadelphia
Wednesday, October 6, 1982



The City of Philadelphia in celebration of

Century IV, the City's 300th Anniversary

presents

The Gala Philadelphia Concert of

CHORUSES OF THE WORLD
The Fifth International Choral Festival

with the

Symphony Orchestra of The Curtis Institute of Music

Robert Shaw, Festival Music Director Academy of Music of Philadelphia Wednesday evening, October 6, 1982 at 8:00 p.m.

#### Honorary Patrons of the Ensembles

H.E. the Ambassador of France Bernard Vernier-Palliez

H.E. the Ambassador of the Federal Republic of Germany Peter Hermes

H.E. the British Ambassador Sir Oliver Wright, GCMG GCVO DSC

H.E. the Ambassador of the Hungarian People's Republic Janos Petran

H.E. the Ambassador of Japan Yoshio Okawara

H.E. the Ambassador Chief A.Y. Eke of Nigeria

H.E. the Ambassador of the Philippines Benjamin Romualdez

The Honorable Zdzislaw Ludwiczak, Chargé d'Affaires of the Polish People's Republic

H.E. the Ambassador of Venezuela Marcial Pérez Chiriboga Harold T. Shapiro, President of the University of Michigan

Peter J. Liacouras, President of Temple University

John de Lancie, Director of The Curtis Institute of Music

# Honorary Committee for the Festival

Richard C. Bond
Willard S. Boothby
Tamara Brooks
Elaine Brown
Anderson Clark
Joseph E. Coleman
M. Todd Cooke
Richard A. Doran
G. Morris Dorrance
David P. Eastburn
John W. Fawcett III
Victor J. Ferrand-Sosa
Mayor and Mrs. William J. Green
F. Otto Haas

Senator John Heinz
J. Welles Henderson, Jr.
Michael C. Korn
His Eminence John Cardinal Krol
Mrs. H. Douglas Paxon
J. Liddon Pennock, Jr.
Robert Montgomery Scott
Robert I. Smith
Senator Arlen Specter
Joan Specter
Governor and Mrs. Dick Thornburgh
John F. White, Jr.

David B. Hastings

#### Sponsors

The fifth Festival has been made possible by generous grants to Choruses of the World, Inc. from the City of Philadelphia, The Mabel Pew Myrin Trust, The William Penn Foundation, the Lawrence A. Wien Foundation, Inc., Exxon Corporation, The Coca-Cola Company, and the Alcoa Foundation. The support and encouragement of The Philadelphia Saving Fund Society is also deeply appreciated.

Choruses of the World and the City of Philadelphia gratefully acknowledge the special support of SmithKline Beckman Corporation, as part of its important contribution to Philadelphia's 300th birthday.

#### Phlladelphia and the Festival

Choruses of the World: The Fifth International Choral Festival celebrates Century IV, the 300th Anniversary of the City of Philadelphia. With university choruses from ten countries, the three-week Festival has included concerts by all the singers at Yale (September 24), Lincoln Center (September 27) and the Kennedy Center (September 29). The nine foreign choruses have also presented more than 80 individual concerts at universities, colleges and schools in 11 states, all under the Philadelphia banner.

The Festival will conclude with individual concerts by the foreign choruses at their respective Philadelphia-area host schools on October 7; a gala outdoor Singing Salute to Philadelphia by all the choruses at Judge Lewis Quadrangle on Independence Mall at noon on October 8 (or in the Bourse in case of rain); and the Festival's World Cantat in the Convention Hall of the Civic Center at 1:00 p.m. on October 9. At that final event, free to the public, the Festival choruses will be joined by choral delegations from many of the host campuses visited by the choruses, and, between the Festival choruses' performances, all the choruses present will join in the songs of many different lands, led by conductors from those lands — a world ensemble, and perhaps the beginning of a great Philadelphia tradition.

Throughout the three-week program, the foreign choruses — who provide their own travel to the United States — are the guests of the many organizations and individuals helping to present the Festival — "the world singing together". Choruses of the World now carries on this non-competitive program that began in 1965 as the Lincoln Center International Choral Festival in which singers from 35 countries have taken part, and which has included some 500 concerts on American campuses in 34 states.

#### Festival Staff

Robert Shaw, Music Director
Thomas Hilbish, Associate Music Director
Clayton Krehbiel, Assistant to the Music Director
Howard Swan, Director, Conductors' Seminars

James R. Bjorge, Festival Director Leonard de Paur, Associate Festival Director

Eileen Brady, Festival Coordinator

Mary McCormick, Assistant to the Festival Director

Vera Wilson, Philadelphia Area Coordinator

M. L. Falcone Associates, Inc., Public Relations Lee Walter, Concert Management



ROBERT SHAW

#### The Festival Choruses

FRANCE: Ensemble Vocal Universitaire de Strasbourg

Erwin List, Conductor

FRANCIS POULENC Vinea mea electa

1899-1963 (motet for a time of penitence)

FEDERAL REPUBLIC OF Monteverdi—Chor Hamburg,
GERMANY: University of Hamburg

Jürgen Jürgens, Conductor

CLAUDIO MONTEVERDI Non piu guerra! Pietate! 1567-1643 "No more war! Peace!"

GREAT BRITAIN: University of Warwick Chamber Choir, Coventry

Simon Halsey, Conductor

C. HUBERT H. PARRY My Soul, there is a Country 1848-1918 text by Henry Vaughan

HUNGARY: Franz Liszt Chamber Choir,

Franz Liszt Academy, Budapest

István Párkai, Conductor

BÉLA BARTÓK Az elado lany
1881-1945 "Finding a busha

1881-1945 "Finding a husband"

JAPAN: Ferris Women's Glee Club,

Ferris Women's Junior College, Yokohama

Hiroshi Koizumi, Conductor

Arranged by Aizu Bandaisan

Hiroshi Ishimaru "Song of the Bon Festival Dance"

Hiroshi Kubo, Piano

NIGERIA: University of Lagos Choir

Laz Ekwueme, Conductor

Arranged by Yo Yama O

Samuel Ojukwu (Ijaw folksong from Rivers State, Nigeria)

PHILIPPINES: University of the Philippines Madrigal

Singers, Quezon City

Andrea O. Veneracion, Choirmaster

Arranged by Mamayug Akun
Fabian Obispo "My dear Mamayud"

"My dear Mamayug" (a teasing song) POLAND: Szczecin Technical University Academic Choir

Jan Szyrocki, Conductor

KAROL SZYMANOWSKI

1882-1937

Panie muzykancie

"Maestro, please play a waltz"

VENEZUELA: Orfeón Universitario Simón Bolívar, Caracas Alberto Grau and María Guinand, *Co-Conductors* 

Arranged by Golpe Tocuyano

Albert Hernández (from the El Tocuyo region of Venezuela)

UNITED STATES: University of Michigan Chamber Choir,

Ann Arbor

Thomas Hilbish, Conductor

LESLIE BASSETT Collect for Peace

born 1923 (for Chorus with Electronic Tape)

UNITED STATES: Temple University Concert Choir, Philadelphia

Alan Harler, Conductor

RANDALL THOMPSON Have ye not known?

born 1899 Ye shall have a song

(from "The Peaceable Kingdom")

#### INTERMISSION

Combined Festival Choruses, with the Symphony Orchestra of The Curtis Institute of Music

ROBERT SHAW, Conductor

FRANCIS POULENC "Gloria," for Sopran-

"Gloria," for Soprano Solo, Chorus and Orchestra (1960)

I. Gloria

II. Laudamus te

III. Domine Deus

IV. Domine Fili unigeniteV. Domine Deus, Agnus Dei

VI. Qui sedes ad dexteram Patris

Sylvia McNair, Soprano

#### LUDWIG VAN BEETHOVEN

Symphony No. 9 in D minor, Op. 125 — Final Chorus on Schiller's "Ode to Joy" (1823)

Finale: Presto — Allegro assai — Recitative (Baritone) — Allegro assai (Soloists and Chorus) — Allegro assai vivace; Alla marcia (Tenor and Chorus) — Andante maestoso (Chorus) — Adagio ma non troppo, ma divoto (Chorus) — Allegro energico, sempre ben marcato (Chorus) — Allegro ma non tanto (Soloists and Chorus) — Prestissimo (Chorus)

Lorna Haywood, Soprano

Florence Kopleff, Contralto

Gene Tucker, Tenor

Douglas Lawrence, Bass-Baritone

#### "GLORIA" Francis Poulenc (1899-1963)

All of the works of Francis Poulenc, which range through a wide variety of musical media, are grounded in a truly inspired sense of melody, which stems from Poulenc's natural aptitude for the inflections of the human voice. Deep, cerebral considerations of music theory were not his style, although one cannot often fault his musicianly craftsmanship. He would have no part of the mathematical approach to music so attractive to many of his twentieth century colleagues. Music for Francis Poulenc came from the heart, from the joy of living, and from the instinctive song that was the most primitive origin of music.

In addition to the "Gloria" for soprano solo, chorus and orchestra, his long list of compositions ranges from solo piano pieces to full-length operas, by way of orchestral works, concertos, chamber music and a wealth of marvelous French art songs.

The "Gloria" was written in 1959-60, as a commission from the Koussevitzky Foundation of the Library of Congress. The first performance was given by the Boston Symphony Orchestra in January, 1961. Although the Gloria is normally one of the five principal sections of the Catholic mass, choral literature contains many separate musical settings of that part. Poulenc divides the text into six clearly contrasted components. Although the first section immediately sets the joyous mood of the work, it is in the second that Poulenc conveys the gay spirit of modern Paris, using the Latin text with fresh and unusual accentuation. The solo soprano voice first appears in section three. Joyfulness continues in the fourth part, while the closing portion seems to unfold like an operatic prayer, with strong currents of mysticism and drama.

The Poulenc "Gloria" is scored for soprano, mixed chorus, two flutes, piccolo, two oboes, English horn, three clarinets (including bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp and strings.

#### I. GLORIA

Maestoso (Maiestic)

Gloria in excelsis Deo

Glory to God on high,

et in terra pax hominibus bonae voluntatis.

and on earth peace to men of good will.

#### II. LAUDAMUS TE

Très vif et joyeux (Very lively and joyous)

Laudamus te, benedicimus te, We praise Thee, we bless Thee,

adoramus te, glorificamus te, we adore Thee, we glorify Thee, gratias agimus tibi we give thanks to Thee for Thy great glory,

propter magnam gloriam tuam, we praise Thee.

laudamus te.

Gloria

#### III. DOMINE DEUS

Très lent et calme (Very slow and calm)

(Soprano and Chorus)

Domine Deus. Lord God. Rex coelestis. heavenly King. Deus Pater. God the Father. Pater omnipotens, Almighty Father,

Glory.

IV. DOMINE FILI UNIGENITE Très vite et ioveux (Verv fast and iovous)

Domine Fili unigenite. Lord, the only-begotten Son, Jesu Christe. Jesus Christ.

#### V. DOMINE DEUS, AGNUS DEI

Très lent (Very slow) (Soprano and Chorus)

Domine Deus, Agnus Dei, Lord God, Lamb of God, Filius Patris, Rex coelestis: Son of the Father, heavenly King:

Qui tollis peccata mundi Who takest away the sins of the world, miserere nobis, have mercy upon us,

suscipe deprecationem nostram. give ear to our prayer.

#### VI. QUI SEDES AD DEXTERAM PATRIS

Maestoso (Majestic)

(Soprano and Chorus)

Qui sedes ad dexteram Patris Who sitteth at the right hand of the Father. miserere nobis. have mercy upon us,

Quoniam tu solus Sanctus, tu solus Dominus, For Thou only art holy, Thou only art the Lord,

Amen. Amen.

Tu solus altissimus, Jesu Christe, Thou only art the most high, Jesus Christ,

cum Sancto Spiritu, in gloria Dei patris, with the Holy Ghost in the glory of God the Amen.

Father, Amen.

# Symphony No. 9 in D minor, Op. 125 — Finale Ludwig van Beethoven (1770-1827)

Few would deny that Beethoven, in his last symphony, reached the highest peak of creative musical artistry to which man may hope to aspire. And yet the composer himself had his own doubts about the work. In particular, the record tells us that Beethoven was not sure he had been right in bringing in a chorus and vocal soloists for the finale, that perhaps he should have written the ending for instruments alone! Fortunately for the world, these self-doubts were only passing, for it is virtually impossible to mention this great masterpiece without thinking of the overwhelming effect of the vocal writing in the closing chorus (the only movement to be performed tonight).

Magnificent as the first three movements of the symphony are, it is still the finale that does more than anything to set the work apart from Beethoven's other symphonies. The German poet Friedrich von Schiller wrote his "Ode to Joy" in 1785, when Beethoven was fifteen years old. The poem immediately became a favorite of the young musician, and although he resolved at an early age to set Schiller's words to music someday, it was nearly forty years before he finally did so. Beethoven did not use the entire poem in the final chorus, and spent much time haggling with himself over which verses to use and what order to put them in for the vocal setting. Another problem which bothered him was how to lead into the vocal passages from the purely instrumental opening of the movement. His biographer Anton Schindler tells of Beethoven pacing up and down his room trying to figure it out, and finally exclaiming: "I've got it! I've got it!" What he had was a line of his own — Let us sing the song of the immortal Schiller — to be followed by the opening lines of the poem. In the composer's true manner, the words were changed no sooner than they were written down, but the idea itself was retained in the final score. As sung by the baritone soloist in direct answer to an unlovely clamor from the orchestra, the line reads: "O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen und freudenvollere!" (Oh Friends, not these tones! Let us raise our voices in more pleasing and more joyful sounds!) The solo voice continues with Schiller's words, and the other soloists and the chorus eventually join in.

The first performance of the symphony took place on May 7, 1824 in Vienna, at a concert given by Beethoven himself in compliance with a request addressed to him by all the principal musicians of the city. Beethoven's deafness was total by this time, although he took his place beside the conductor to indicate the proper tempi for each movement.

Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum, Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt. Wem der grosse Wurf gelungen, Eines Freundes Freund zu sein, Wer ein holdes Weib errungen. Mische seinen Jubel ein! Ja, wer auch nur eine Seele Sein nennt auf dem Erdenrund! Und wer's nie gekonnt, der stehle Weinend sich aus diesem Bund! Freude trinken alle Wesen An den Brüsten der Natur. Alle Guten, alle Bösen, Folgen ihrer Rosenspur. Küsse gab sie uns und Reben. Einen Freund, geprüft im Tod; Wollust ward dem Wurm gegeben, Und der Cherub steht vor Gott.

Joy, fair spark of the gods, Daughter of Elysium, Impassioned by that holy fire, We come to thy sanctuary. Thy magic reunites those Estranged by custom's laws; All men become brothers, Where thy gentle wings are spread. He who has conquered that highest peak, Both of being and having a friend, Or has wooed and won a lovely wife. Let him join in our Jubilee! Yes, he too who on this earthly sphere Can call even one heart his own! But let him who can none of these Steal away alone in tears. All creatures drink joy From Mother Nature's breast, All that is good, all that is evil, Follow her rosy quest. Kisses and wine she gave us, A friend, true unto death; Even the worm knows the joy of life, And the cherub stands with God!

Froh, wie seine Sonnen fliegen Durch des Himmels prächt'gen Plan Laufet, Brüder, eure Bahn, Freudig, wie ein Held zum Siegen. Freude, schöner Götterfunken. Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum! Deine Zauber binden wieder, Was die Mode streng geteilt; Alle Menschen Werden Brüder, Wo dein sanfter Flügel weilt. Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder, überm Sternenzelt Muss ein lieber Vater wohnen. Ihr stürzt nieder, Millionen? Ahnest du den Schöpter, Welt? Such' ihn überm Sternenzelt! Uber Sternen muss er wohnen.

Joyously, as His suns speed Through the mighty order of Heaven. Forward, Brothers, on your way, Joyful, like a conquering hero. Joy, fair spark of the gods, Daughter of Elysium, Impassioned by that holy fire, We come to thy sanctuary. Thy magic reunites those Estranged by custom's laws; All men become brothers. Where thy gentle wings are spread. Be embraced, ye Millions! A kiss to you from all the world! Brothers, beyond the starry firmament A loving father surely dwells. Bowing down, all ye Millions? Seeking your Creator thus, oh World? Rather look across the heavens! Surely beyond the stars he dwells.

Program notes by John Schneider, Department of Music, Georgia State University. 

§ 1968, 1969 Atlanta Arts Alliance, Atlanta, Georgia.

ROBERT SHAW, Music Director and Conductor of the Atlanta Symphony Orchestra and regular guest of the nation's major orchestras, is indisputably a pioneer in music. Of most recent acclaim are his revolutionary Telarc digital recordings with the Atlanta Symphony, the first American orchestra ever to use this ground-breaking sonic technology. Hardly less in current impact have been Robert Shaw's tours with the Atlanta Symphony, playing to sold-out houses in both east and west coast America, Washington, D.C., and New York.

Shaw is the founder and conductor of the famed Robert Shaw Chorale, commissioner of Hindemith's powerful Requiem "When Lilacs Last in the Dooryard Bloom'd", builder of the Atlanta Symphony, protege of Arturo Toscanini and George Szell, and, by Presidential appointment, a member of the National Council on the Arts.

It was in 1946 that Arturo Toscanini said, "In Robert Shaw, I have at last found the maestro I have been looking for." In the years since, Shaw's career has merited that high praise. His honors include five Grammy Awards (one of which was also a "Gold Record", the first RCA classical recording to sell more than a million copies), two ASCAP awards for service to contemporary music, and honorary degrees and awards from twenty-eight U.S. colleges, universities and foundations, including the first Guggenheim Fellowship ever awarded to a conductor, and the Alice M. Ditson (Columbia University) Award for Service to American Music.

During their week-long visit to the Philadelphia area, the foreign choruses are the guests of these schools, whose own choirs are attending tonight's concert.

#### France

Upper Darby Senior High School Upper Darby

#### Federal Republic of Germany

North Penn High School Lansdale

#### **Great Britain**

Haverford Senior High School Havertown

#### Hungary

Lower Merion High School Ardmore Harriton High School Rosemont

#### Japan

Lower Moreland High School Huntingdon Valley

#### Nigeria

Germantown Friends' School Philadelphia Ivy Leaf School Philadelphia

#### **Philippines**

Penn Wood High School Lansdowne

#### Poland

William Tennent High School Warminster

#### Venezuela

Christopher Dock High School Lansdale

#### **FESTIVAL RECORDING**

A stereo recording of Choruses of the World: The Fifth International Choral Festival will be available shortly after the Festival. The recording will include selections by each of the Festival choruses—from England, France, West Germany, Hungary, Poland, Nigeria, Venezuela, Japan, the Philippines and the United States—as well as an international repertoire sung by the 400-voice ensemble. Orders, at \$10 per record, must be received by October 31. Address: Choruses of the World, 570 Seventh Avenue, New York, New York 10018.



#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director KITTENHOUSE SQUARE PHILA PA

## CURTIS HALL EVENTS THROUGH DECEMBER 1982

- MONDAY 11 OCTOBER -- STUDENT RECITAL #1: BEETHOVEN: Quartet, Op. 127 (The Cezamne Quartet: David Salness and Celine Leathead, violins; Edward Gazouleas, viola; Michael Kannen, cello) PURCELL: Arise, Ye; WOLF: Michaelangelo Lieder (John Myers, baritone; Martha Massena, piano) PROKOFIEV: Violin Concerto #2 (Michi Sugiura, violin; Michael Eto, piano)
- WEDNESDAY 13 OCTOBER -- STUDENT RECITAL #2: HAYDN: Quartet, Op. 50#5 (The Ridge Quartet: Krista Bennion and Robert Rinehart, violins; Matthias Buchholz, viola; Ramon Bolipata, cello) HINDEMITH: Sonata for Solo Cello (Robert La Rue, cello) MORE TO BE ADDED
- FRIDAY 15 OCTOBER -- STUDENT RECITAL #3: BACH: Sonata in G, S. 1038 (Heidi Ruby, flute; Cathy Meng, violin; Keith Robinson, cello; Keiko Sato, harpsichord)
  MESSIAEN: Organ music (Angelo Rosati, organ) SCHUBERT: Wanderer Fantasie (Gavin Martin, piano)
- MONDAY 18 OCTOBER -- STUDENT RECITAL #4: SHOSTAKOVICH: Viola Somata (George Pascal, viola; David Lofton, piano) MORE TO BE ADDED
- WEDNESDAY 20 OCTOBER -- STUDENT RECITAL #5: PROGRAM IN PREPARATION
- FRIDAY 22 OCTOBER -- STUDENT RECITAL #6: TARTINI: Devil® Trill Sonata (Ivan Chan, violin; Makoto Ueno, piano) MORE TO BE ADDED
- MONDAY 25 OCTOBER -- STUDENT RECITAL #7: ALBINONI: Organ Concerto in F. PEETERS:

  Aria for Organ (Lawrence Molinaro, organ; C. Benjamin Mundy, trumpet)

  BLOCH: Viola Suite (Joyce Ramée, viola; David Lofton, piano)

  (Suean Synnestvedt, violin)
- WEDNESDAY 27 OCTOBER -- STUDENT RECITAL #8: PROKOFIEV: Sonata for Solo Violin.

  HAYDN: Concerto in D (Peter Stumpf, cello; Nozomi Takashima, piano)

  MORE TO BE ADDED
- FRIDAY 29 OCTOBER -- STUDENT RECITAL #9: KLUGHARDT: Wind Quintet (Bart Feller, flute; Liea Messineo, oboe; Burt Hara, clarinet; Shelley Showers, horn; David McGill, bassoon) DVORAK: Piano Quartet, Op. 87 (Sarah Kwak; violin; Amy Brandfonbrener, viola; Peter Stumpf, cello; Nozomi Takashima, piano) BEETHOVEN: Violin Sonata, Op. 24; RAVEL: Tzigane (Violaine Melançon, violin; Keiko Sato, piano)
- FRIDAY 5 NOVEMBER -- STUDENT RECITAL #10:
  - MORE TO BE ADDED PROGRAM IN PREPARATION
- MONDAY 8 NOVEMBER -- STUDENT RECITAL #11: CHOFIN: Piano Sonata #3 (Ketty Nez, piano)

  MORE TO BE ADDED
- MONDAY 15 MOVEMBER -- STUDENT RECITAL #12: BRAHMS: Trio in C, Op. 87 (Mitchell Newman, violin; Robert La Rue, cello; Arnan Wiesel, piano) BACH: Solo Sonata No. 3 (Emmaneulle Boisvert, violin) MORE TO BE ADDED
- WEDNESDAY 17 NOVEMBER -- STUDENT RECITAL #13: PROGRAM IN PREPARATION
- FRIDAY 19 NOVEMBER -- STUDENT RECITAL #14: ARUTUNIAN: Trumpet Concerto (Stephen Luck, trumpet; BACH: Flute Sonata in Bm BACH: Aus Liebe (Gigi Mitchell. flute; Karen Noteboom, . soprano; Joyce Ramée and Nancy Thomas, violas; Thomas Jaber, Harpsichord) MORE TO BE ADDED
- MONDAY 22 NOVEMBER -- STUDENT RECITAL #15: An evening of music by composition students Daron Aric Hagen and Norman Stumpf, with Karen Noteboom and Katherine Turner sopranos; Robert La Rue, cello, and other instrumental soloists

- WEDNESDAY 24 NOVEMBER -- CURTIS OPERA DEPARTMENT PRODUCTION IN STUDIO IIJ

  LIMITED SEATING FIRST COME FIRST SERVED PROGRAM IN PREPARATION
- MONDAY 29 NOVEMBER -- STUDENT RECITAL #16: PROGRAM IN PREPARATION
- WEDNESDAY 1 DECEMBER -- SENIOR STUDENT SOLDISTS WITH ORCHESTRA CONDUCTED BY WILLIAM

  SMETHAL-- CONCERT #1 PROGRAM IN PREPARATION -- LIMITED SEATING
  FIRST COME FIRST SERVED
- FRIDAY 3 DECEMBER -- STUDENT RECITAL #17: GRIEG: Cello Sonata in A (Raymond Wang, cello; Arnan Wiesel, piano)

  MORE TO BE ADDED
- MONDAY 6 DECEMBER --FACULTY RECITAL: DAVID CERONE, violin; Dr. Vladimir Sokoloff, piano) PROGRAM IN PREPARATION
- WEDNESDAY 8 DECEMBER -- STUDENT RECITAL #18: PROGRAM IN PREPARATION
- FRIDAY 10 DECEMBER -- STUDENT RECITAL #19: BACM: Prelude and Fugue in Bm;
  FRANCY: Chorale in E (Lawrence Molinaro, organ) MORE TO BE ADDED
- MONDAY 13 DECEMBER -- STUDENT RECITAL #20: PROGRAM IN PREPARATION
- WEDNESDAY 15 DECEMBER -- PERFORMANCE BY THE CURTIS OPERA DEPARTMENT AT THE

  MANDELL THEATER, BREXEL UNIVERSITY -- PROGRAM IN PREPARATION -
  DETAILS NOT FIRM YET -- CALL HOWARD KORNBLUM AT 893-5260 --

These concerts, all of them free and open to the public, start sharplyat 8:00pm. We almost always have room for everyone. Occasionally we may have an overflow crowd, in which case latecomers will lose out. Please remember that we cannot seat latecomers during a performance or between movements of a work.

For information about our concerts please call Howard Kornblum at 893-5260 between 11:00am and 4:00pm on weekdays.

## THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtim Hall Fifty-eighth Seamon 1982-1983 Monday 11 October 1982 at 8:00pm

## FIRST STUDENT RECITAL

One small program change: Miss Sugiura will perform first.

Arise, Ye Subterranean Winds (1695)

Henry Purcell (1659-1695)

Michelangelo Lieder (1897) Wohl denk' ich oft Alles endet, was entstehet Fühlt meine Seele Hugo Wolf (1860-1903)

John K. Myers, baritone Martha Massena, piano

II

Violin Concerto No. 2 in G minor, Op. 63
Allegro moderato
Andante assai
Allegro ben marcato

Serge Prokofiev (1891-1953)

Michi Sugiura, violin Michael Eto, piano

## INTERMISSION

III

Quartet No. 12 in Eb\_major, Op. 127

Maestoso—Allegro
Adagio cantabile, ma non troppo
Scherzando: vivace
Finale
THE CEZANNE QUARTET

Ludwig van Beethoven (1770-1827)

(1770-102

David Salness, violin Edward P. Gazouleas, viola Celine Leathead, violin Michael Kannen, cello

John K. Myers: Student of Todd Duncan
Michai Sugiura: Student of Arnold Steinhardt and Yumi Ninomiya
Michael Eto: Student of Dr. Vladimir Sokoloff
David Salness: Student of David Cerone
Celine Leathead: Student of Jascha Brodsky
Edward P. Gazouleas: Student of Michael Tree
Michael Kannen: Student of Orlando Cole

Felix Galimir prepared the Beethoven

The Steinway is the official piano of The Curtis Institute of Music.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, faming oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our monthly schedules.

The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

For concert information please call 893-5260 between 11:00am and 4:00pm.

# The Curtis Institute of Music Alumni Association DISTRICT IV



presents works by

## THREE DISTINGUISHED COMPOSERS

## 

	Gregory Fulkerson — violin	
sonata for Clarinet	and Piano	Frederick Orville Lewis
	INTERMISSION	
	TRIERMISSION	
	Fobert Frost)	Frederick Orville Lewis
	Christine D'Amico DeVault — Soprano Ketty Nez — piano	
Adagio ma nor Presto Adagio	2 n troppo	George Walker
Allegretto	Horatio Miller — piano	

CURTIS HALL
TUESDAY, OCTOBER 12, 1982
8 P.M.

#### **IOHN MELBY**

John Melby holds degrees from the Curtis Institute of Music, the University of Pennsylvania, and Princeton University. His composition teachers include Vincent Persichetti, Henry Weinberg, George Crumb, Peter Westergaard, J. K. Randall, and Milton Babbitt. Since 1968 he has worked extensively in the area of computer-synthesized sound, although he has written many compositions for more traditional media. His works, particularly those employing digital computers, have been performed all over the world. He has won numerous awards for his compositions, including First Prize in the Seventh International Electroacoustic Music Awards, Bourges, France, in 1979. In 1981 he was commissioned to compose a work for the Venice Biennale, which received its first performance in Venice in September of that year. His works are published by American Composers' Alliance in New York, and several of his compositions are available on commercial recordings. He has recently composed, (in addition to his Concerto for Violin and Computer-Synthesized Tape,) concerti for violoncello and viola (with tape). Dr. Melby is Associate Professor of Composition and Theory at the University of Illinois, where he has just finished a two-year term as Chairman of the Composition/Theory Division of the School of Music. During the Fall semester of this year, he is serving as Visiting Professor of Music at the University of Virginia.

The Concerto for Violin and Computer-Synthesized Tape was composed in late 1979 and was first performed in Boston in May of 1980 by Victor Romanul, violinist, as one of the Finalist pieces in the First Annual Politis Composition Competition. It has subsequently been performed widely in the United States and abroad, including performances by Curtis Institute alumnus Sergiu Luca. The tape part was realized on an IBM 360/75 digital computer at the University of Illinois using the Music 360 language for digital sound synthesis. In no way is the work "computer-composed"; rather, the computer was used principally as a medium of sound synthesis. The Concerto, which is in one extended movement, is rather traditional in construction and uses the violin in a manner similar to that of a nineteenth-century concerto, although the compositional style is distinctly twentieth-century in character.

#### FREDERICK ORVILLE LEWIS

Frederick Orville Lewis received his Bachelors and Masters degrees in 1963 and 1965 respectively. His composition teachers at Curtis were Vittorio Giannini, Constant Vauclain and Nicolas Flagello. Lewis did further graduate studies at Temple University where he studied with Clifford Taylor and Robert Morgan. Presently he is a faculty member at the Philadelphia Community College.

The Sonata for Clarinet and Piano was composed in 1970 and soon after was published by CAP (Composers Autograph Publications). It has been performed a number of times and in such cities as New York and Washington and was recorded on CRS label by John Russo. Compositionally, it is based on free atonality. These two songs are examples of Mr. Lewis' early works.

#### **GEORGE WALKER**

George Walker began his career as a concert pianist in 1945 and his musical training includes study with such artists as Robert Casadesus, Rudolf Serkin, Nadia Boulanger, Gian Carlo Menotti, and Grego Piatigorsky. He graduated from the Curtis Institute of Music in 1945 in piano and musical composition. In the 1960s, his activities as a composer began to increase markedly, and he has come to be recognized today as an important figure in contemporary music. He is concurrently engaged as Professor of Piano and Composition at Rutgers University in Newark, New Jersey and at Baltimore's famed Peabody Institute o Johns Hopkins University.

Among his notable compositions commercially recorded are the Passacaglia, Concerto for Trombone and Orchestra, Piano Concerto, and the Piano Sontas number one, two, and three.

## Stopping By Woods On A Snowy Evening

Whose woods these are I think I know. His house is in the village though; He will not see me stopping here, To watch his woods fill up with snow.

My little horse must think it queer, To stop without a farmhouse near. Between the woods and frozen lake the darkest evening of the year. He gives his harness bells a shake, To ask if there is some mistake. The only other sounds the sweep, Of easy wind and downy flake.

The woods are lovely, dark and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep.

ROBERT FROST

#### Southwester

Come with rain oh Lord southwester Bring the singer, bring the nester. Give the buried flower a dream, Make the settled snow bank stream Find the brown beneath the white.

But what'er you do tonight, Bathe my window, make it flow. Melt it as the ice will go Melt the glass and leave the sticks Like a hermits crucifix.

Burst into my narrow stall, Swing the picture on the wall. Run the rattling pages o'er, Scatter poems on the floor Turn the poet out of door.

ROBERT FROST



#### GREGORY FULKERSON - violin

Gregory Fulkerson was born in Louisville, Kentucky. He has studied at Oberlin College, the Juilliard School of Music and has included among his teachers David Cerone, Ivan Galamian, Paul Kling and Robert Mann. He has been a member of both the Cleveland Orchestra and the Honolulu Symphony, where he served as concertmeister. He has also appeared at the Marlboro Festival, with the New York Music Ensemble and has won an American Bach Foundation Award.

In 1980, Mr. Fulkerson became the first prize winner of the International American Music Competition, sponsored by the Rockefeller Foundation. As a result, he was engaged for two prestigious New York concerts — a recital at Kaufmann Concert Hall in 1981 and with the American Symphony Orchestra at Carnegie Hall in 1982. In addition, the Competition will send Mr. Fulkerson to Europe in 1983 when he will debut in London at Wigmore Hall, In Germany at the Hochschule in Hannover, and in France and Itlay.

His appearances in the United States during the 1982-3 season include the world premier of the John Becker Violin Concerto with the Chattanooga Symphony; a West Coast tour, the Grand Teton Music Festival, and other performances across America and Canada. Included in his hectic year is the release of his first recording on the New World Records label.

#### JOSEPH SMITH — clarinet

When Joseph Smith was only five years old, he began to play his first instrument which was a curved soprano saxophone. Three years later his teacher, Anthony Liberio, switched him to the clarinet. In the 1950's he began to play at many functions and had engagements on radio and television.

One year after entering West Chester State College, Joseph Smith was accepted to the Curtis Institute of Music where he received a degree as Bachelor of Music. He continued to study with Anthony Gigliotti and began to teach at the Philadelphia College of Performing Arts, a position which he still holds. After graduation from Curtis, he began to play with the Opera Company of Philadelphia (formerly the Lyric Opera of Philadelphia) and is now principal clarinet there as well as with the Pennsylvania Ballet.

Joseph Smith has performed under the batons of Eugene Ormandy, Richard Bonynge, Stanislaw Skrowaczewski and with such artists as Joan Sutherland, Luciano Pavarotti, Anna Moffo and others. In addition to his private teaching and solo career, he is currently engaged by the Mostovoy Concerto Soloists and plays in the Philly Pops with Peter Nero.

## IRA PHILIP LEVIN -- piano

Ira Levin was born in Chicago in 1958 and began his music studies at age 10. His teacher at Northwestern University was Donald Isaak. He appeared frequently in the area as pianist and composer. In 1974 he won the city-wide Steinway Competition. Two years later, at Indiana University he began to study with lorge Bolet who also teaches at the Curtis Institute of Music. Mr. Levin went on to Curtis and after graduation became teaching assistant to Mr. Bolet.

Mr. Levin has appeared in recitals and as soloist with orchestras all over the United States and also with the Caracas Philharmonic in Venezuela. After a performance at the Spoleto, U.S.A. Festival in 1980, he was invited to return again in 1982. Needless to say, Curtis has used his talents in many chamber music concerts as well as with the Symphony Orchestra of the Curtis Institute. In April, 1981, on four days' notice, he performed the world premiere of Walter Burke-Marx' piano concerto at a special concert honoring Mieczyslaw Horszowski. He has appeared on Radio Free Europe, Voice of America and has been active as a composer and conductor. Mr. Levin will be seen on B.B.C. television in 1983.

#### CHRISTINE D'AMICO DeVAULT — soprano

In 1974, Christine D'Amico DeVault graduated from the Temple University College of Music with a Bachelor of Music Degree. Three years later found her graduating once again — this time from the Curtis Institute of Music. That very same month, May of 1977, she was awarded the Furbright-Hays Scholarship to Rome, Italy, where she studied at the Academia Di Santa Cecilia. She performed numerous concerts there and in other parts of Italy.

Again in May of 1977 she won the Washington International Competition in Washington, D.C. Her other awards include the Minna Kaufmann Rudd Award for Distinguished Performance (1975), the Marcella Sembrich Award (1976) and the Metropolitan Regional in Philadelphia in 1979.

Christine has performed extensively throughout the Philadelphia area in both opera and oratorio and also in recital.

#### **KETTY NEZ** — piano

This past summer found Ketty Nez performing in Macedonia, Yugoslavia, and in Skopje for the Music Academy, Skopje television and radio. She was a featured artist at the International Lake Ohrid Music Festival in Bitola.

In 1978, as a result of winning awards in the Young Artists Competitions of the Colorado Philharmonic, the Arapahoe Chamber Orchestra and the Pueblo Symphony Association, she appeared with all three organizations as well as with the Denver Symphony, this last by special invitation from the conductor, Brian Priestman. Also in 1978 she won first prize in the Johann Sebastian Bach International Competition in Champaign, Illinois.

From 1971 to 1979, Ketty Nez studied with Miss Ruth Parisoe in Denver, Colorado. During the summer of 1978 she was at the Aspen Music School where she worked with Mr. Claude Frank. She has also worked occasionally with Mr. Gary Graffman in Denver and at the Curtis Institute of Music where, since 1979, she was been a student of Mr. Seymour Lipkin.

Ketty Nez has performed widely as both soloist and chamber music participant. After her performances this summer in Yugoslavia, she was invited back to tour Yugoslav cities next year.

### HORATIO MILLER -- piano

Horatio Miller began the study of piano at age ten and was inspired toward a concert career after hearing Vladimir Horowitz. He studied at the Settlement School in Philadelphia, graduated from the University of Pennsylvania, and received his Masters degree in Music from Temple University, where he studied with Natalie Hinderas. He has a degree in Musicology as well as Performance.

Mr. Miller was the winner of the Charleston (SC) Symphony Competition, and the Orchestra Society of Philadelphia's competition sponsored by the National Endowment of the Arts. He has performed at the National Gallery in Washington, D.C., the Robin Hood Dell East in Philadelphia, and at the Academy of Music in a performance conducted by James Frazier. In addition to giving solo recitals and performing with orchestras, Mr. Miller gives workshops and masterclasses that both he and the students thoroughly enjoy

## CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983

Wednesday 13 October 1982 at 8:00pm

## SECOND STUDENT RECITAL

Toccata, Adagio, and Fugue in C major, S. 564

J. S. Bach (1685-1750)

Marco A. Méndez, organ

Sonata for Violoncello Solo, Op. 25, No. 3 Paul Hindemith (1895-1963) Lebhaft, sehr markiert Mässig schnell, gemächlich Langsam Lebhafte Viertel Massig schnell

Robert La Rue, cello

Quartet in F major, Op. 50, No. 5 Allegro moderato Poco adagio ("Ein Traum") Menuetto Finale: Vivace

Franz Joseph Haydn (1732-1809)

THE RIDGE QUARTET

Krista Bennion, violin Matthias Buchholz, viola Robert Rinehart, violin Ramon Bolipata, cello

Marco A. Mendez: Student of John Weaver Robert La Rue: Student of David Soyer Krista Bennion: Graduating student of David Cerone and Jaime Laredo Robert Rinehart: Graduating student of David Cerone and Jaime Laredo Matthias Buchholz: Class of '82 student of Michael Tree Ramon Bolipata: Student of Orlando Cole

Felix Galimir prepared the Haydn

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#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 15 October 1982 at 8:00pm

## THIRD STUDENT RECITAL

I

Pièce héroique

César Franck (1822-1890)

La Nativité du Seigneur VI Les Anges IX Dieu parmi nous Olivier Messiaen (1908- )

Angelo Silvio Rosati, organ

II

Sonata in G major, S. 1038 Largo - Vivace -Adagio - Presto Johann Sebastian Bach (1685-1750)

Heidi Ruby, flute Keith Robinson, cello Cathy Meng, violin Keiko Sato, harpsichord

## INTERMISSION

Ш

Fantasy in C major, Op. 17
Durchaus phantastisch und
leidenschaftlich vorzutragen
Mässig durchaus energisch
Langsam getragen durchweg leise zu halten

Robert Schumann (1810-1856)

Gavin Martin, piano

Angelo Silvio Rosati: Student of John Weaver
Heidi Ruby: Graduating student of Julius Baker and John Krell
Cathy Meng: Graduating student of David Cerone
Keith Robinson: Student of David Soyer
Keiko Sato: Student of Gary Graffman
Gavin Martin: Student of Gary Graffman

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## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983

Monday 18 October 1982 at 8:00pm

#### FOURTH STUDENT RECITAL

I

Sonata in A minor for Flute Alone Allegro 'Poco adagio Allegro C. P. E. Bach (1714-1788)

Gigi Mitchell, flute

II

Sonata in E minor, Op. 27, No. 4 for Violin A'one Eugene Yaaye
Allemande: Lento maestoso (1858-1931)
Sarabande: Quasi lento
Finale: Presto ma non troppo

Maurice Sklar, violin

III

Sonata for Viola and Piano, Op. 147 (1975) Dmitri Shoatakovich Moderato (1906-1975) Allegretto Adagio

> George Pascal, viola David Lofton, piano

Gigi Mitchell: Graduating student of Julius Baker and John Krell
Maurice Sklar: Graduating student of David Cerone
George Pascal: Graduating student of Michael Tree
David Lofton: Student of Dr. Vladimir Sokoloff

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#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983

Wednesday 20 October 1982 at 8:00pm

### FIFTH STUDENT RECITAL

I

Lachen un Weinen. D. 777 Nacht und Träume. D. 827 Erlkönig. D. 328 Franz Schubert (1797-1828)

Sharon Anstine, mezzo-soprano Sylvia Lee, piano

II

Scherzo No. 2 in Bb minor, Op. 31

Frederick Chopin (1810-1849)

L'isle joyeuse

Claude Debussy (1862-1918)

Liani La Rose, piano

III

Quartet in Bb major for winds with Piano Accompaniment

Amilcare Ponchielli (1834-1886)

Mark McEwen, oboe Burt Hara, Bb clarinet Bart Feller, flute Paul Garment, Eb clarinet Joanne Pearce, piano

Sharon Anstine: Graduating student of Racquel Adonaylo
Liani La Rose: Student of Mieczyslaw Horszowski
Mark McEwen: Student of John de Lancie
Bart Feller: Student of Julius Baker and John Krell
Burt Hara: Student of Donald Montanaro
Paul Garment: Graduating student of Donald Montanaro
Joanne Pearce: Student of Eleanor Sokoloff

Donald Montanaro prepared the Ponchielli

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## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 22 October 1982 at 8:00mm

#### SIXTH STUDENT RECITAL

I

Sonata for Violin and Piano in G minor ("Devil's Trill")

Giuseppe Tartini (1692-1770)

Larghetto - Allegro energico - Grave - Allegro assai - Grave - Allegro assai

Ivan Chan, violin Makoto Ueno, piano

I

Dove sono

(from The Marriage of Figaro)

Wolfgang Amadeus Mozart (1756-1791)

Com'é in quest' ora bruna (from Simon Boccanegra) Giuseppe Verdi (1813-1901)

Ruth D'Agostino, soprano Martha Masséna, piano

III

Quartet in D major, Op. 20, No. 4
Allegro di molto
Un poco adagio affetuoso
Menuetto: allegretto alla zingarese
Presto scherzando

Franz Joseph Haydn (1732-1809)

Sarah Kwak, violin Amy Brandfonbrener, viola Violaine Melançon, violin Peter Stumpf, violoncello

Ivan Chan: Student of David Cerone
Makoto Ueno: Student of Jorge Bolet
Ruth D'Agostino: Student of Todd Duncan
Sarah Kwak: Student of Szymon Goldberg
Violaine Melançon: Student of David Cerone
Amy Brandfonbrener: Student of Joseph de Pasquale
Peter Stumpf: Student of Orlando Cole

Felix Galimir prepared the Haydn

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# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983

Curtis Hall Fifty-eighth Season 1982-1983 Monday 25 October 1982 at 8:00pm

#### SEVENTH STUDENT RECITAL

I

Prelude and Fugue in B minor, S. 544

Johann Sebastian Bach (1685-1750)

Lawrence Molinaro Jr., organ

II

Etude in F minor, "La leggierezza" (from 3 Concert Studies, G. 144)

Franz Liszt (1811-1886)

Gnomenreigen

(from 2 Concert Studies, G. 145)

Liszt

Seung-Hee Hyun, piano

## INTERMISSION

III

Suite for Viola and Piano (1919)
Lento—Allegro
Allegro ironico
Lento
Molto vivo

Ernest Bloch (4880-1959)

Joyce Ramée, viola David Lofton, piano

(Louis Bailly—viola and chamber ensemble teacher at The Curtis Institue for many years—gave the world premiere of the Bloch)

Lawrence Molinaro: Student of John Weaver
Seung-Hee Hyun: Student of Eleanor Sokoloff
Joyce Ramée: Graduating student of Joseph de Pasquale
David Lofton: Student of Dr. Vladimir Sokoloff

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## THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wechesday 27 October 1982 at 8:00pm

#### EIGHTH STUDENT RECITAL

I

Concerto for Cello in D major Allegro moderato Adagio Allegro Franz Joseph Haydn (1732-1809)

Peter Stumpf, cello Nozomi Takashima, piano

TI

Green Nell Mandoline

Con brio

Gabriel Fauré (1845-1924)

Judith Pannill, soprano Raquel Adonaylo, piano

III

Sonata for Violin Alone in D major, Op. 115 Moderato Theme and Variations Sergei Prokofiev (1891-1953)

Susan Synnestvedt, violin

TV

Der Hirt auf dem Felsen

Franz Schubert (1797-1828)

Judith Pannill, soprano Burt Hara, clarinet Raquel Adonaylo, piano

Peter Stumpf: Student of Orlando Cole Nozomi Takashima: Student of Dr. Vladimir Sokoloff Judith Pannill: Student of Raquel Adonaylo Susan Synnestvedt: Student of David Cerone Burt Hara: Student of Donald Montanaro

(The Haydn performaces at the Institute in 1982 commemorate the 150th anniversary of his birth.)

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983

Friday 29 October 1982 at 8:00pm

## NINTH STUDENT RECITAL

I

Sonata in F major for Violin and Piano, Op. 24 L. v. Beethoven ("Spring") (1770-1827)

Allegro - Adagio molto espressivo -

Scherzo: Allegro molto - Rondo: Allegro ma non troppo

Tzigane for Violin and Piano

Maurice Ravel (1875-1937)

Violaine-Marie Melançon, violin Keiko Sato, piano

II

Erlkönig, Op. 1, No. 3

Carl Loewe (1796-1869)

Erlkönig, Op. 1 (D. 328)

Franz Schubert (1797-1828)

Reginald Pindell, baritone Ghena Meirson, piano

III

Quintet for Winds, Op. 79

August Klughardt

Allegro non troppo - Allegro vivace - (1847-1902)

Andante grazioso - Adagio—Allegro molto vivace

Bart Feller, flute Burt Hara, clarinet Lisa Messineo, oboe David McGill, bassoon Shelley Showers, horn

### INTERMISSION

IV

Quartet for Piano and Strings in Eb major, Op. 87
A. Dvořák
Allegro con fuoco - Lento Allegro moderato grazioso - Allegro ma non troppo

Sarah Kwak, violin Peter Stumpf, cello
Amy Brandfonbrener, viola Nozomi Takashima, piano

Violaine-Marie Melangcon: Graduating student of David Cerone - Keiko Sato: Student of Gary Graffman - Reginald Pindell: Graduating student of Raquel Adonaylo - Ghena Meirson: Student of Dr. Vladimir Sokoloff - Bart Feller: Student of Julius Baker and John Krell - Lisa Messineo: Student of John de Lancie - Burt Hara: Student of Donald Montanaro - David McGill: Student of Sol Schoenbach - Shelley Showers: Student of Myron Bloom - Sarah Kwak: Graduating student of Szymon Goldberg - Amy Brandfonbrener: Graduating student of Joseph de Pasquale - Peter Stumpf: Student of Orlando Cole - Nozomi Takashima: Student of Dr. Vladimir Sokoloff

John Minsker prepared the Klughardt Felix Galimir prepared the Dvořák

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## THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Present a Student Recital

Wednesday, November 3, 1982

PROGRAM

Ι

Sonate Opus 137, No. 2, in A minor ... for Violin and Piano Franz Schubert

Allegro moderato Andante Menuetto:Allegro Allegro

> Mitchell Newman, Violin Ghenady Meirson, Piano

> > TT

L'Amero from "Il Re Pastori" Au Bord de L'Eau Le Bonheur est Chose Légere Morgen Ständchen I Wait for Thee How Fair This Spot Wolfgang Amadeus Mozart Gabriel Faure Camille Saint-Saëns Richard Strauss Richard Strauss Sergei Rachmaninoff Sergei Rachmaninoff

Katherine Turner, Soprano Laura Park, Violin Michael Eto, Piano

TIT

Etude de Concert La Leggierezza Gnomenreigen Franz Liszt Franz Liszt Franz Liszt

Seung-Hee Hyun, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

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NO SMOKING PLEASE



# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983 Friday 5 November 1982 at 8:00pm

### TENTH STUDENT RECITAL

I

Sonata No. 6 in Bb major for Trombone and Piano Antonio Vivaldi (originally for cello) (1678-1741) Largo - Allegro -Largo - Allegro

Concertino for Trombone and Piano, Op. 45, No. 7

Lars-Erik Larsson (1908- )

Preludium: Allegro pomposo Aria: Andante sostenuto Finale: Allegro giocoso

> Debra Taylor, trombone Joanne Pearce, piano

> > II

Sonata No. 3 in B minor, Op. 58
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto, non tento

Frederic François Chopin (1810-1849)

Ketty Nez, piano

## INTERMISSION

III

Quintet for Winds, Op. 43
Allegro ben moderato
Menuet

Carl Nielsen (1865-1931)

Praeludium - Theme and Variations

Heidi Ruby, flute Paul Garment, clarinet Betsy Starr, oboe Richard Ranti, bassoon N. Martin Tipton, horn

Debra Taylor: Student of Glenn Dodson
Joanne Pearce: Student of Eleanor Sokoloff
Ketty Nez: Student of Seymour Lipkin
Heidi Ruby: Graduating student of Julius Baker and John Krell
Betsy Starr: Student of John de Lancie
Paul Garment: Graduating student of Donald Montanaro
Richard Ranti: Graduating student of Sol Schoenbach
N. Martin Tipton: Student of Myron Bloom

John Minsker prepared the Nielsen

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie. Director

Curtis Hall Fifty-eighth Season 1982-1983 Friday 12 November 1982 at 8:00pm

#### ELEVENTH STUDENT RECITAL

I

Sonata in D major for Marimba and Piano (played from the Respighi transcription for violin) Antonio Vivaldi '167801741)

Moderato (a fantasia) - Allegro moderato - Largo - Vivace

Kenneth Every, marimba Makoto Ueno, piano

II

Octet in Eb major for Winds, Op. 103
Allegro - Andante - Menuetto - Presto

Ludwig van Beethoven (1770-1827)

Mark McEwen, oboe Roger Wiesmeyer, oboe Paul Garment, clarinet Burt Hara, clarinet Richard Ranti, bassoon David McGill, bassoon Theodore Peters, horn N. Martin Tipton, horn

III

Sonata No. 3 for Piano and Violin in C minor, Op. 45 Allegro molto ed appassionata Allegretto espressivo alla Romanza

Allegro animato

Edvard Grieg (1843-1907)

Da-Hong Seetoo, violin Ghenady Meirson, piano

## INTERMISSION

ΪV

Trio No. 2 for Violin, Cello, and Piano in C major, Op. 87

Johannes Brahms (1833-1897)

Allegro - Andante con moto -Scherzo: Presto - Finale: Allegro giocoso

Mitchell Newman, violin Robert La Rue, cello Arnan Wiesel, piano

Kenneth Every: Student of Gerald Carlyss - Makoto Ueno: Student of Jorge Bolet - Mark McEwen: Student of John de Lancie - Roger Wiesmeyer: Student of John de Lancie - Paul Garment: Graduating student of Donald Montanaro - Burt Hara: Student of Donald Montanaro - Richard Ranti: Graduating student of Sol Schoenbach - David McGill: Student of Sol Schoenbach - Theodore Peters: Graduating student of Myron Bloom - N. Martin Tipton: Student of Myron Bloom - Da-Hong Seetoo: Student of David Cerone - Ghenady Meirson: Student of Dr. Vladimir Sokoloff - Mitchell Newman: Student of David Cerone and Yumi Ninomiya - Robert La Rue: Student of David Soyer - Arnan Wiesel: Student of Seymour Lipkin -

Donald Montanaro prepared the Beethoven Felix Galimir prepared the Brahms

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## SYMPHONY ORCHESTRA

**OF** 

## THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia

conducted by

## RAFAEL FRUHBECK de BURGOS



SUNDAY, 14 NOVEMBER 1982

8:00 P.M.

THE ACADEMY OF MUSIC
PHILADELPHIA

# The Curtis Institute of Music

John de Lancie, Director

SYMPHONY ORCHESTRA

OF

THE CURTIS INSTITUTE OF MUSIC

conducted by

RAFAEL FRUHBECK de BURGOS

## **Program**

L

#### INTERMISSION

Ш

Concerto in D minor for Two Pianos Francis Poulenc Allegro ma non troppo (1899-1963)

Larghetto

Finale: Allegro molto

Gavin Martin, piano Seung-Hee Hyun, piano

Ш

Pantomime Danse générale

Gavin Martin is a student of Jorge Bolet and Gary Graffman

Seung-Hee Hyun is a student of Eleanor Sokoloff

It is my pleasure to welcome you, on behalf of the entire Curtis Institute of Music, to this evening's program.

 $7_{
m he}$  concert you are attending tonight is a part of our orchestral training program — one of twenty-five orchestra concerts within the last five years. Six of these have been presented here at the Academy of Music, two at Lincoln Center in New York, one at the Kennedy Center in Washington, two at Penn's Landing and two at Yale University; the twelve others were presented in Curtis Hall at the Institute itself. All of the Philadelphia concerts have been broadcast over National Public Radio. These twenty-five concerts were conducted by Dalia Atlas, Rafael Fruhbeck de Burgos, Robert Fitzpatrick, Varujan Kojian, Zubin Mehta, Lorenzo Muti, Riccardo Muti, Paul Paray, Robert Shaw, Oscar Shumsky, Joseph Silverstein, Calvin Simmons, William Smith, Arnold Steinhardt and Walter Susskind. In keeping with the highest professional levels of training at the Curtis Institute, it is our purpose to give our students the opportunity to perform under the direction of internationally-famous conductors and performers. This is consistent with the Institute's policy that its school training be as close as possible to the professional experiences these students will encounter in their careers.

We at the Institute are pleased and proud that all our educational programs for the benefit of our students also allow us to serve our community in a very special way. In the past five years we have presented approximately three hundred concerts, including the orchestral concerts. I have just spoken of, all free and open to the public. This includes approximately fifty free concerts given every school year at the Institute which are open to the public, of which twenty-six Monday night programs are broadcast over National Public Radio — WUHY. These concerts are made up of chamber music programs, opera workshop programs and concerto solo programs. We also present a monthly chamber music series at the Federal Reserve Bank Building which is free and open to the public, and a series for the medical staff at Hahnemann Hospital.

On an international scale, we have, for the past four years, been invited by a distinguished group of institutions abroad to bring chamber music from the Curtis Institute to Europe. Each year in a thirty-day period a group of students ranging from four to eight in number, has presented a series of twenty concerts in England, France, Switzerland and Italy. All, again, a part of the training of our young musicians. All of these concerts, both here and abroad, are given at no cost whatever either to the host organizations or to the public.

Since 1927, all students at the Curtis Institute of Music, without exception, have received a free education, the only qualification for entry being the possession of an outstanding musical talent. Nowhere is the dramatic impact of the Curtis Institute's educational program more clearly seen (and heard) than in the Philadelphia Orchestra, where currently there are forty-nine members of this extraordinary orchestra who received a free musical education

at the Curtis Institute. All of this has been, and is, funded privately by the Institute, so that, with the single exception of a National Endowment for the Arts three-to-one matching grant of \$150,000 received in 1980, for fifty-eight years not one penny of taxpayers' money has been used. Thus, the Institute has given its entire income throughout its history to educate the youth of America and the world. We are very proud of what we feel is a total community involvement whether on a city, state, national or international level, second to no one in any community.

I am particularly pleased tonight to announce that at the end of April, 1983, this orchestra, on stage this evening, will be going to Evian, France representing Philadelphia and the Curtis Institute of Music, to perform in their renowned Music Festival at which time we will present four programs with world-famous soloists and conductors. The expenses for this tour will be met by the Curtis Institute of Music and the Evian Festival Committee, that is to say—the private sector—not by any government agency.

What I have said emphasizes the Curtis Institute's long-standing commitment to musical training of the highest caliber, all of which has been paid for from endowment funds provided by the Institute's beloved founder, Mary Louise Curtis Bok Zimbalist. Mrs. Zimbalist created this endowment with one single gift in 1924 and this single corpus has remained the sole endowment till this day.

Each one of us here this evening is acutely aware of the economic difficulties of this past decade. Educational institutions, even relatively wellendowed ones, are especially vulnerable to the ravages of inflation. Quite simply, the rising cost of a student's education continues to outstrip the ability of a well-managed endowment to provide for these continuing increases in educational costs.

At the Curtis Institute, the Board of Directors and I work very hard to stretch our endowment dollars without sacrificing the quality of our educational program. We commit ourselves to nothing without prior funding and <a href="well-twe-within-our-income">well-twe-within-our-income</a>. The Board and I are now examining other means of increasing the Institute's financial base, and we will be asking your help and advice on these matters so that the Curtis Institute may continue to provide educational opportunities of the highest quality for its students and to continue its total involvement in this community—thereby maintaining, here in Philadelphia, the Curtis Institute of Music's internationally recognized position as one of the greatest performing art schools in the entire world.

Thank you for your support and for being with us this evening.

We hope you are enjoying this evening of "Music from Curtis".

JOHN de LANCIE Director

John de Lancie, Director

### VIOLINS

Diane Pascal Sarah Kwak Suzanne Leon Cathy Meno Maria Bachmann Laura Park Robert Rinehart David Salness Jun-Ching Lin Michi Sugiura Violaine Melançon Da Hong Seetoo Maurice Sklar Sharman Plesner Martin Chalifour Krista Bennion Ivan Chan Willem Blokbergen

Céline Leathead Pascale Beaudry Susan Synnestvedt Sara Parkins Mitchell Newman Emmanuelle Boisvert Michaela Paetsch Suzanne Gilman Pyinah Chon Caroline Dubé Michael Swan David Niwa Vesna Stankovic Eliav Priel Annalee Patipatanakoon Paul Roby Charles Wetherbee Mary-Margaret Rev Yavoi Numazawa

Joyce Ramée Geraldine Rice George Pascal

VIOLAS

George Pascal Amy Brandfonbrener Nancy Thomas Edward P. Gazouleas Michael Stern Roberto Diaz Michaela Kemp Christine Rutledge Mary Hamman André Roy Belinda Reuning

### **VIOLONCELLOS**

Michael Kannen Raymond Wang Eva Leininger Keith Robinson Peter Stumpf James Cooper Robert La Rue Lawrence Figg Hsiao-Lan Wang Pegsoon Whang Karen Meier

### **DOUBLEBASSES**

Nicolas Tsolainos Calvin Liddle Timothy Cobb Jeremy McCoy Bruce Ridge Cleland Noe

### HARPS

Therese Elder Paula Provo Susan Bennett Taylor

### FLUTES Bart Feller

Gigi Mitchell 1 Heidi Ruby 2 3 John Thorne

### **OBOES**

Mark McEwen 1 Lisa Messineo 2 Andrea Plesnarski Betsy Starr 3 Roger Wiesmeyer

### **CLARINETS**

David Ciolkowski Paul Garment 1 3 Burt Hara 2 Carl Jackson

### **PRINCIPAL WINDS**

Brahms 1 Poulenc 2 Ravel 3

### **BASSOONS**

David Baughman, Jr. Lawrence Burke David McGill<sub>2</sub> Kathleen McLean Richard Ranti 13

### **HORNS**

Lori Amada Duncan Brinsmead 3 Susan Carroll Joseph Lovinsky Theodore Peters 1 Shelley Showers 2 N. Martin Tipton

### TRUMPETS

Dan Bowling Joseph E. Burzinski 2 Stephen Luck C. Benjamin Mundy 13

### **TROMBONES**

Christopher Dudley 2 Torsten Edvar Debra Taylor 13 Blair Bollinger (bass)

### TUBA Matthew Good

TIMPANI AND PERCUSSION David De Peters Kenneth Every Charles Ross Patrick Shrieves

### ORCHESTRA LIBRARIAN Dr. Edwin E. Heilakka

STAGE MANAGERS
Daron Hagen

### Carl Jackson Joseph Lovinski CELESTA

Keiko Sato

### PROGRAM NOTES

Brahms's awe of Beethoven-reflected in his often-quoted remark about his fear of "that giant whose steps I hear always behind me"-may or may not have been the psychological barrier causing him to spend some twenty years before giving the world a symphony. In any case, he finally produced the First Symphony in 1876 when he was in his mid-forties. His other three symphonies came relatively quickly: the Second in 1877, the Third in 1883, and the Fourth in 1885. A notable point about the symphonies is that although Brahms lived in an era of rapid, wide-ranging advancement in the use of the orchestral instruments and had full knowledge of the work of Berlioz, Mendelssohn, Liszt, Wagner, and Tchaikovsky, his sound world was fully—and distinctively—expressed with astonishingly economical means. In the four symphonies the only extra instruments he used were a piccolo and triangle in part of the Fourth; a tuba in the Second; and the contrabassoon in the First, Third, and Fourth. Of the sixteen movements in the symphonies, the trombones occur in only eight of them. And though Brahms would have been able to use intricate, florid textures for the by-then-familiar valve trumpets and horns, most of the effective passages for these instruments in the symphonies are based on the natural series of notes possible on the old valveless trumpets and horns. And the Third is the only one of the symphonies which affords the example of Brahms going beyond a strictly "absolute" notion of symphonic writing and injecting a personal, if not programmatic, bit of imagery: when he was a 20-year-old firebrand, he adopted a personal motto, Frei aber froh (Free but glad), which he translated into music with the notes F, A-flat, F. The Third Symphony not only opens with those notes, but much of its substance—its symphonic argument is built up from them. (Incidentally, that motto, transposed, was also used by Brahms in his D-minor Ballade, in the opening movement of the First Piano Concerto, and in the Minnelied, Op. 71.) The Third Symphony received its first performances in Vienna in December of 1883 with Hans Richter conducting, and, a few weeks later, in Berlin with Joachim conducting. Americans got their first hearing of the music in New York during the same season (1884) they were humming a catchy new tune called "Always Take Mother's Advice" and reading a newly published book called "The Adventures of Huckleberry Finn.

Poulenc's Concerto for Two Pianos was commissioned by a remarkable patroness of the arts, the Princess Edmond de Polignac. She wanted the composer to have a work of his own he could perform at the International Festival of Contemporary Music at Venice in 1932. The Princess was also responsible for commissioning a number of other famous pieces from that period, including Stravinsky's Renard, Satie's Socrate, and Ravel's Pavane. Poulenc wrote of the premiere that "having always played two-piano music with my old boyhood friend, Jacques Février, I must immodestly testify that the first performance was flawless. Désiré Defauw, the Belgian conductor, directed the orchestra of La Scala. It was a smash success, for the piece is gay and uncomplicated." After fifty years, "gay and uncomplicated" remains a good description of the piece, but not a complete one. Permeating the music are passages of a kind of semi-sweet nostalgia, which alternate with its predominantly bubbling high spirits. Near the end of the first movement occur some effects which the composer said was inspired by his hearing, at the Colonial Exposition of 1931, a concert of Balinese music. Audiences in America heard the concerto for the first time right here in 1935, Leopold Stokowski conducting the Philadelphia Orchestra with pianists; Alexander Kelberine and Jeanne Behrend.

Ravel was commissioned in 1909 to write a ballet for Sergei Diaghileff's Ballet Russe. His initial enthusiasm for the project waned as he came into contact with the difficult, obstreperous Daighileff and his remarkable entourage: Michel Fokine, Leon Bakst, and the bizarre Vaslav Nijinsky. Daphnis et Chloé was not performed until 8 June 1912, after constant bickering, recriminations, wounded sensibilities, and changes. Rayel decided to extract two concert suites from the nearly-hour-long ballet, and the one known as the Second Suite—which is actually the final third of the full work—became almost immediately one of the classics of 20th-century music as well as one of the most astonishing examples of the use of the modern orchestra. The intricate, jewel-like instrumental writing-put together with a consummate knowledge of technical possibilities and sonority-has become a veritable textbook of orchestration, and today-seventy years later-extracts of the various orchestral parts are required audition material for musicians hoping to join the world's major orchestras. As a preface to the score of the Second Suite the composer has given an apt description of his uniquely sonorous tone-world: "No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard . . . Herdsmen enter . . . They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision. The intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved. Daphnis and Chloé mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute. The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears his fidelity. Young girls enter, they are dressed as bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men comes on stage. Joyous tumult. A general dance."

### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

The Curtis Institute of Music—founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.)—opened on October 1, 1924 and has been a full tuition scholarship school since 1927. Graduates from Curtis are performing in orchestras all over the world, including more than 235 in major American symphony orchestras. As of this season, 49 members of The Philadelphia Orchestra are Curtis graduates.

Curtis counts among its distinguished graduates some of the most illustrious names in music, including the late Samuel Barber, Leonard Bernstein, Gian Carlo Menotti, Jorge Bolet, Oscar Shumsky, Jaime Laredo, Anna Moffo, Judith Blegen, Ned Roren, Gary Graffman, Leonard Rose, Eugene Istomin, George Rochberg, and Benita Valente.

### RAFAEL FRUHBECK de BURGOS

Rafael Fruhbeck De Burgos was Music Director of the National Orchestra in Madrid for fifteen years. Born in 1933, son of a Spanish mother and German father, he left his home in Burgos, Spain, to study violin and piano at the Bilbao Conservatory. He continued his studies at the Conservatory of Madrid and completed his formal musical education at the Hochschule fur Musik in Munich, where he graduated summa cum laude, a distinction rarely awarded. Maestro Fruhbeck first came to America in the mid-60s with a reputation built largely on records, but his first American appearances with the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Chicago Symphony quickly served to confirm what most critics had heard on the records: that here was a conductor of the first rank.

Maestro Fruhbeck became, at the beginning of the 1980-1981 season, Principal Guest Conductor of the National Symphony Orchestra in Washington. Outside of the United States, Fruhbeck will be seen in Vienna, Berlin, London, and Tokyo. He has served as guest conductor with the Berlin Philharmonic, the Vienna Philharmonic, the London Philharmonic, the Royal Philharmonic, the Philharmonia, the London Symphony, the Orchestra of the Conservatoire in Paris, and many others. This evening is Maestro Fruhbeck's third appearance at the Academy with the Curtis Institute's orchestra. He previously conducted highly acclaimed performances of Orff's Carmina Burana and Stravinsky's Le sacre du printemps.

### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 15 November 1982 at 8:00pm

### TWELFTH STUDENT RECITAL

Ι

Quartetsatz in C minor, Op. Posth.

Franz Schubert (1797-1828)

Cézanne Quartet
David Salness, violin Edward P. Gazouleas, viola
Céline Leathead, violin Michael Kannen, cello

II

Impromptu in Eb major, Op. 90, No. 2 Impromptu in Gb major, Op. 90, No. 3

Schubert Schubert

Sonata No. 2 in Bb minor, Op. 35
Grave—Doppio movimento
Scherzo
Marche funèbre: lento
Finale: presto

Frederick Chopin (1810-1849)

Ju-Hee Suh, piano

INTERMISSION

III

Fantasia and Fugue on the Theme B-A-C-H

Franz Liszt (1811-1886)

Miss Suh

IV

Adagio—Allegro vivace
Adagio non lento
Intermezzo: allegretto con moto
Presto

Quartet in A minor, Op. 13

Felix Mendelssohn (1809-1847)

### Cézanne Quartet

David Salness: Student of David Cerone Céline Leathead: Student of Jascha Brodsky Edward P. Gazouleas: Student of Michael Tree Michael Kannen: Student of Orlando Cole Ju-Hee Suh: Student of Jorge Bolet

Felix Galimir prepared the quartet

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, faming oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our monthly schedules.

The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

A word of caution: We wouldn't want any of you to injure yourselves.

Our concerts often do inspire rapt attention, but we urge you—please—not to inadvertently inch up to the forward edge of the chairs in the Hall. These chairs are so balanced that they could respond in a hostile way to such actions.

For concert information please call 893-5260 between 11:00am and 4:00pm.

The Steinway is the official piano of The Curtis Institute of Music.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum: Concert Division Director

# WONMI KIM, PIANO \*

### PROGRAM

I Ondine II Le Gibet III Scarbo	Gaspard de la Nuit	Moments Musicaux,
	Rave	Moments Musicaux, Op 94Schuber
	Rave	schuber

## INTERMISSION

Sonetto 47 del Petrarca Sonetto 104 del Petrarca Sonetto 123 del Petrarca	Anées de Pèlerinage Liszt
strarca Petrarca Petrarca	

Après une Lecture du Dante - Fantasia quasi Sonata. . . . Liszt

# WONMI KIM

Wonmi Kim was born in Seoul, Korea, in 1961 and began piano lessons at age four. Her first appearance was with the Chamber Orchestra in Seoul in 1969 when she played a Mozart Concerto. One year later she performed the Beethoven Concerto No. 1 in C Major with the Korean National Symphony.

In 1973 and 1974 she toured twenty cities in the United States with her two sisters performing piano trios as well as solo engagements. They also toured India and Africa in 1975.

At the age of sixteen, Miss Kim entered the Curtis Institute of Music and became a student of Jorge Bolet. Four year later, in 1981, she performed a solo recital at Cristofori, Amsterdam, Holland. In 1982 she received the C. Miller-Rachmaninoff Award which was given by The Curtis Institute of Music.

This past spring, Miss Kimperformed as soloist and in chamber music ensembles as part of The Curtis Institute of Music European tour. In 1983 she will return to Europe and make her Concertgebouw debut on Dutch Television.

\* \*

The Steinway piano used in the evening's performance has been made available through the generosity of Wurlitzer Music Stores, Inc., 1611 Chestnut Street, Philadelphia, for which the Curtis Institute of Music Alumni Association, District IV is most grateful.



# THE CURTIS INSTITUTE

OF MUSIC

# **ALUMNI ASSOCIATION**

DISTRICT IV



presents

Woumi Kim

TUESDAY, NOVEMBER 16, 1982 AT 8:00 P.M.

Curtis Hall

INSTANT IMPRESSIONS COPY AND PRINTING CENTER 109 ESSEX AVENUE NARBERTH, PENNSYLVANIA 19072 PROGRAM PRINTED COURTESY OF:

(215) 667-2420

1726 Locust Street

Philadelphia

### THE CURTIS INSTITUTE John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 17 November 1982 at 8:00pm

### THIRTEENTH STUDENT RECITAL

THE CURTIS BRASS AND PERCUSSION ENSEMBLE conducted by GLENN DODSON

Canzon septimi toni #1

Canzon septimi toni #2

Suite for Brass and Timpani

Prelude and Fugue for Brass Octet (transcribed by Ryohei Nakagawa) Giovanni Gabrieli (1553-1612) Gabrieli

Thomas Tyra

Johann Sebastian Bach (1685-1750)

### INTERMISSION

Mutations from Bach for Brass Choir and Timpani

Serenade for Brass

Introduction and Capriccio for Brass and Percussion

Sonata Solemnis for Brass Choir and Timpani Samuel Barber (1910-1981)

Robert Starer (1924- )

Peter Delone

Hans Hadamowsky

### TRUMPETS

Dan Bowling Joseph E. Burzinski Stephen Luck C. Benjamin Mundy

TROMBONES Christopher Dudley

Torsten Edvar Debra Taylor Blair Bollinger (bass) Matthew Good

HORNS

Lori Amada Duncan Brinsmead Susan Carroll Joseph Lovinsky Theodore Peters Shelley Showers

N. Martin Tipton

TUBA

TIMPANI AND PERCUSSION

David De Peters Kenneth Every Charles Ross Patrick Shrieves

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The Steinway is the official piano of The Curtis Institute of Music.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum: Concert Division Director

# THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia



JOHN de LANCIE, Director

**SUNDAY, NOVEMBER 21, 1982** 

8:30 P.M.

**CARNEGIE RECITAL HALL** 

### **CONCERTS FROM CURTIS**

I		
Quartetsatz in C minor, Op. posth	Franz Schubert	
Cézanne Quartet		
David Salness, violin Edward P	. Gazouleas, viola Kannen, violoncello	
п		
Impromptu in E flat major, Op. 90, No. 2 Impromptu in G flat major, Op. 90, No. 3		
Sonata No. 2 in B flat minor, Op. 35 Grave—Doppio movimento Scherzo Marche funèbre: lento Finale: presto	Frederick Chopin	
Ju-Hee Suh, piano		
ou rice out, plane		
INTERMISSION		
III		
Fantasia and Fugue on the Theme B-A-C-HFranz Liszt		
Miss Suh		
IV		
Quartet in A minor, Op. 13	Felix Mendelssohn	

Cézanne Quartet

David Salness is a second-year student at The Curtis Institute of Music, a student of David Cerone. David is from Kokomo, Indiana.

Celine Leathead is in her third year at The Curtis Institute of Music, studying with Jascha Brodsky. Celine is a native of Saint-Leonard, Quebec, Canada.

Edward P. Gazouleas is a second-year student at The Curtis Institute of Music, a student of Michael Tree. Edward was born in Bronxville, New York.

Michael Kannen is a fourth year student at The Curtis Institute of Music, studying with Orlando Cole. Michael is a native of Bricktown, New Jersey.

Ju-Hee Suh is a fifth-year student at The Curtis Institute of Music, a student of Eleanor Sokoloff and Jorge Bolet. Ju-Hee comes from Seoul, Korea.

### RITTENHOUSE SQUARE

### PHILADELPHIA, PENNSYLVANIA 19103

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), the Institute, which is a totally scholarship school, has, since its inception, provided peerless musical training for 2,800 musicians who are accepted as students only by audition. The Curtis Institute of Music began as a privately endowed institution and has existed to date without government support of any kind.

Curtis counts among its distinguished graduates some of the most illustrious names in music including Leonard Bernstein, Gian-Carlo Menotti, Samuel Barber, Judith Blegen, Gary Graffman, Leonard Rose, Jorge Bolet, John de Lancie, Eugene Istomin, Jaime Laredo, Anna Moffo, Ned Rorem, Calvin Simmons and George Rochberg. Fifty-five members of the Philadelphia Orchestra are presently Curtis graduates, while more than two hundred other graduates are members of major American symphony orchestras, nearly ninety of whom are principal players.

The faculty of The Curtis Institute has included some of the most celebrated musicians of the twentieth century, including Leopold Stokowski, Fritz Reiner, Emanuel Feuermann, Leopold Auer, Elisabeth Schumann, Efrem Zimbalist, Josef Hofmann, Mieczyslaw Horszowski, Wanda Landowska, Gregor Piatigorsky, William Primrose, Moritz Rosenthal, Carlos Salzedo, John de Lancie, Samuel Barber, Rudolf Serkin, Jorge Bolet, Todd Duncan and Marcella Sembrich.

Without exception, all students at the Institute receive a free education for as long as they remain at the Institute. Over the past 57 years, students have come from virtually every country in the world. This is still the policy of the Institute. During the school year 1982-83 there are 159 students: 122 from the U.S.A. and 38 from 15 different countries which include Canada, Republic of China, People's Republic of China, Mexico, India, Israel, Japan, Korea, Republic of the Philippines, Holland and the U.S.S.R. The 159 students pursue their studies with a faculty of 66, most of whom are performing artists of world renown.

### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983 Monday 22 November 1982 at 8:00pm

### FIFTEENTH STUDENT RECITAL

I

Andersonville Overture

Daron Aric Hagen (1961- )

II

Stanzas for Violoncello and Chamber Orchestra

Daron Aric Hagen

Robert La Rue, Violoncello

III

A Waverly Collection for String Orchestra Norm Stumpf (1957- )

Allegro vivace - Adagio - Andante Presto - Doloroso - Ruvido

Nicolas Tsolainos, double bass

### INTERMISSION

IV

Variations for Orchestra

Norm Stumpf

v

Roethke Songs for Soprano and Orchestra Norm Stumpf

Under a Southern Wind - The Adamant - Open House The Waking - All of the Waters

Katherine Turner, soprano

VI

Instants, for Chamber Orchestra

Daron Aric Hagen

Meditation - Mendota, Again - Father - Supplication

Daron Aric Hagen: Composition student of Ned Rorem Norm Stumpf: Composition student of Ned Rorem Robert La Rue: Student of David Soyer Nicolas Tsolainos: Student of Roger Scott Katherine Turner: Student of Raquel Adonaylo

Our concerts are broadcast each Monday night on WUHY, 91 FM. Part of the funds for this is provided by The Presser Foundation and by The Lawrence Saunders Fund.

Orchestra parts provided by the Edwin A. Fleisher Collection of Orchestral Music, Free Library of Philadelphia.

### Orchestra for Mr. Hagen's Works

### I NIJOIV

Sarah Kwak Laura Park Robert Rinehart Sharman Plesner Krista Bennion Da-Hong Seetoo Emmanuell Boisvert Mitchell Newman

### VIOLIN II

Jun-Ching Lin Pascale Beaudry Michaela Paetsch Pyinah Chon Caroline Dubé David Niwa Eliav Priel Charles Wetherbee Paul Roby

### VIOLA

Geraldine Rice Amy Brandfonbrener Roberto Diaz Christine Rutledge André Roy Belinda Reuning

### CELLO

Eva Leininger Peter Stumpf Robert La Rue Hsiao-Lan Wang Karen Meier

FLUTE: Heidi Ruby John Thorne

OBOE: Betsy Starr, Lisa Messineo

CLARINET: Burt Hara David Ciolkowski

BASSOON: David McGill Lawrence Burke

HORN: Theodore Peters N. Martin Tipton

TRUPET: C. Benjamin Mundy Stephen Luck

TROMBONE: Torsten Edvar Christopher Dudley

PERCUSSION: Kenneth Every David De Peters

Charles Ross

HARP: Paula Provo

DOUBLE BASSES: Calvin Liddle Timothy
Jeremy McCoy

### Orchestra for Mr. Stumpf's Works

### I MIJOIV

Diane Pascal Suzanne Leon Maria Bachmann Michi Sugiura Maurice Sklar Martin Chalifour Ivan Chan Willem Blokbergen

### VIOLIN II

Cathy Meng Susan Synnestvedt
Sara Parkins Suzanne Gilman
Michael Swan Vesna Stankovic
Annalee Patipatanakoon
Mary-Margaret Rey Yayoi Numazawa

### VIOLA

Joyce Ramée George Pascal Nancy Thomas Michael Stern Michaela Kemp Mary Hamman

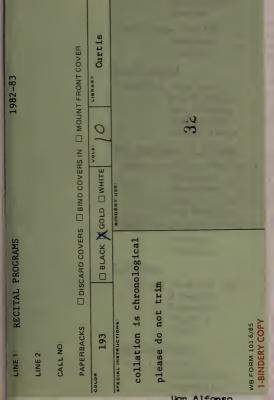
### CELLO

Raymond Wang Keith Robinson James Cooper Lawrence Figg Pegsoon Whang

### DOUBLE BASSES

Nicolas Tsolainos Bruce Ridge Cleland Noe

FLUTE: Gigi Mitchell Bart Feller
OBOE: Mark McEwen Roger Wiesmeyer
CLARINET: Paul Garment Carl Jackson
BASSOON: Richard Ranti Kathleen McLean
HORN: Duncan Brinsmead Shelley Showers
TRUMPET: Joseph Burzinski
TROMBONE: Debra Taylor
TUBA: Matthew Good
PERCUSSION: Patrick Shrieves
HARP: Therese Elder
PIANO: Keiko Sato





### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 24 November 1982 at 8:00pm

### AN EVENING OF OPERATIC SCENES

The Curtis Opera Department directed by BORIS GOLDOVSKY

The Marriage of Figaro

Wolfgang Amadeus Mozart (1756-1791)

Duet from Act I

Janellen Farmer

Marcellina Susanna

Judith Pannill

Duet from Act III

Countess Susanna Karen Noteboom Hiu-Chun Lin

John Myers

Blair Wilson
Judith Pannill

Karen Noteboom

Katherine Turner

Janellen Farmer

Paul Messal

Mark Swindle

Don Giovanni

Mozart

Quartet from Act I

The Marriage of Figaro

Don Giovanni Don Ottavio Donna Anna Donna Elvira

M----

Aria and Trio from Act I

Susanna Cherubino Count Don Basilio Mozart

Duet from Act III

Susanna Cherubino Hiu-Chun Lin Janellen Farmer

Idomeneo

Mozart

Quartet from Act III

Idomeneo Idamante Elettra Ilia Gregory Hopkins Sharon Anstine Ruth D'Agostino Judith Pannill

Cosi fan tutte

Mozart

Act I, scene 2

Fiordiligi Karen Noteboom
Dorabella Janellen Farmer
Don Alfonso Paul Messal
Guglielmo Richard Zuch
Ferrando Blair Wilson

INTERMISSION

### Il Trovatore

Giuseppe Verdi (1813-1901)

Duet and Trio from Act IV

Manrico Azucena Leonora Gregory Hopkins Ruth Starkey Ruth D'Agostino

La Traviata

Verdi.

Duet from Act 1

Violetta Alfredo Gastone Annina Ellen Vickers Patrick Romano Mark Swindle April Woodall

Rigoletto

Verdi

Duet from Act III

Rigoletto Gilda Monterone Usher Reginald Dindell Katherine Turner John Myers Blair Wilson

staged by

Boris Goldovsky, Fredric Popper, and Richard Crittenden

played by

Boris Goldovsky, Fredric Popper, and Kathlenn Scott

Jamellen Farmer, Paul Messal, Mark Swindle, Ellen Vickers, and Patrick Romano are students with Mr. Goldovsky in the Operatic Techniques Dept. Judith Pannill, Katherine Turner, Gregory Hopkins, Sharon Anstine, Ruth Starkey, and Reginald Pindell are students of Raquel Adonaylo. Karen Noteboom, Hiu-Chun Lin, and Blair Wilson are students of Marianne Casiello.

John Myers, Ruth D'Agostino, Richard Zuch, and April Woodall are students of Todd Duncan.

### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 29 November 1982 at 8:00pm

### SIXTEENTH STUDENT RECITAL

Ι

Sonata No. 3 in C major for Violin Alone Johann Sebastian Bach Adagio - Fuga - Largo - Allegro assai (1685-1750)

Emmanuelle Boisvert, violin

Poème, Op. 25

Ernest Chausson (1855-1899)

Emmanuelle Boisvert, violin David Lofton, piano

II

Contrasts for Violin, Clarinet, and Piano Béla Bartók Verbunkos (Recruiting Dance) moderato ben ritmato (1881-1945) Pihenö (Relaxation) lento Sebes (Fast Dance) allegro vivace

Diane Pascal, violin Paul Garment, clarinet
David Lofton, piano

### INTERMISSION

III

Quintet for Piano and Strings in F minor, Op. 34

Allegro non troppo - Andante, un poco adagio
Scherzo: allegro - Finale: Poco sostenuto

Laura Park, violin George Pascal, viola Martin Chalifour, violin Keith Robinson, cello Gustavo Rivero-Weber, piano

Emmanuelle Boisvert: Student of David Cerone
David Lofton: Student of Dr. Vladimir Sokoloff
Diane Pascal: Student of Jascha Brodsky
Paul Garment: Graduating student of Donald Montanaro
Laura Park: Student of Jascha Brodsky
Martin Chalifour: Student of Jascha Brodsky and David Cerone
George Pascal: Graduating student of Michael Tree
Keith Robinson: Student of David Soyer
Gustavo Rivero-Weber: Student of Jorge Bolet
Felix Galimir prepared the Brahms
The Monday broadcasts on WUHY-FM 91 are provided, in part, by funds from

The Presser Foundation and the Lawrence Saunders Fund.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

### FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

John deLancie, Director

Present a Student Recital

Wednesday, December 1, 1982

**PROGRAM** 

Ι

Trio Sonata, Opus 1, No. 5 Manhattan Vignettes Two Sonatas for Three Trombones Three Movements

Antonio Corelli David Uber Daniel Speer Wolking

Torsten Edvar, Trombone Blair Bollinger, Trombone Debra Taylor, Trombone

TT

Concertino for Trombone and Piano, Opus 45, No. 7 Lars-Erik Larsson

Preludium: Allegro Pomposo Aria: Andante Sostenuto Finale: Allegro Giocoso

> Debra Taylor, Trombone Joanne Pearce, Piano

> > TIT

Sonata for Violin Alone in D Major, Opus 115

Sergei Prokofiev

Moderato Theme and Variations Con Brio

Susan Synnestvedt, Violin

IV

Variations Serieuse, Opus 54

Felix Mendelssohn

Keiko Sato, Piano

Dr. Vladimir Sokoloff. Director of Concert Programs The Steinway is the official piano of the Curtis Institute of Music.

NO SMOKING PLEASE



### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983

Wednesday 1 December 1982 at 8:00pm

Senior Student Soloists Symphony Orchestra of The Curtis Institute of Music conducted by WILLIAM SMITH

Concerto for Violin and Orchestra No. 4 in F minor, RV 297

Antonio Vivaldi (1678-1741)

("Winter" of The Four Seasons from Il cimento dell'armonia e dell'invenzione)

Allegro non molto - Largo - Allegro Maurice Sklar, violin

Concerto for Horn and Orchestra No. 2 in E flat major, K. 417

Wolfgang Amadeus Mozart (1756-1791)

Allegro - Romanze: Larghetto - Allegro Duncan Brinsmead, horn

Concerto for Flute and Orchestra No. 1 in G major, K. 313

Allegro maestoso - Adagio non troppo - Rondo Heidi Ruby, flute

### INTERMISSION

Suzanne Leon, violin

Concerto for Violin and Orchestra No. 4 in D major, K. 218 Allegro - Andante cantabile - Rondo

Mozart

Concerto for Bassoon and Orchestra in B flat major, K. 191 Allegro - Andante ma adagio - Rondo Richard Ranti, bassoon Mozart

Concerto for Flute, Harp, and Orchestra in C major, K. 299

Mozart

Allegro - Andantino - Rondo

Heidi Ruby, flute Susan Bennett Taylor, harp

Maurice Sklar: Graduating student of David Cerone Duncan Brinsmead: Graduating student of Myron Bloom Heidi Ruby: Graduating student of Julius Baker and John Krell Suzanne Leon: Graduating student of Jascha Brodsky and Yumi Ninomiya Richard Ranti: Graduating student of Sol Schoenbach Susan Bennett Taylor: Graduating student of Marilyn Costello

### THE ORCHESTRA

VIOLINS

Sarah Kwak
Maria Bachmann
Jun-Ching Lin
Michi Sugiura
Sharman Plesner
Willem Blokbergen
Ivan Chan
Mitchell Newman

Robert Rinehart Suzanne Gilman Pyinah Chon Caroline Dubé Vesna Stankovic Eliav Priel Annalee Patipatanakoon Paul Roby

VIOLAS

Geraldine Rice Amy Brandfonbrener Michaela Kemp Christine Rutledge André Roy Belinda Reuning

CELLOS

Keith Robinson Lawrence Figg Hsiao-Lan Wang Pegsoon Whang DOUBLEBASSES

Calvin Liddle Jeremy McCoy

FLUTES

Bart Feller John Thorne

OBOES

Lisa Messineo Roger Wiesmeyer

HORNS

N. Martin Tipton Lori Amada

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 3 December 1982 at 8:00pm

### SEVENTEENTH STUDENT RECITAL

Sonata for Violin and Piano in A major, Op. 162 (D. 574) Allegro moderato - Scherzo: Presto -Andantino - Allegro vivace Martin Chalifour, violin Franz Schubert (1797-1828)

II

Ghenady Meirson, piano

Two Bagatelles (1946) Andante, molto espressivo Allegro, leggiero e grazioso

Moshe Lustig (1922-1958)

Sonata No. 3 in B minor, Op. 58 Frederick Chopin Allegro maestoso - Scherzo: Molto vivace - (1810-1849) Largo - Finale: Presto non tanto Arnan Wiesel, piano

### INTERMISSION

Sechs Lieder von Gellert, Op. 48 1 Bitten 2 Die Liebe des Nächsten (1770-1827)

Ludwig van Beethoven

3 Vom Tode 4 Die Ehre Gottes aus der Natur 5 Gottes Macht und Vorsehung 6 Busslied

Richard Zuch, baritone Thomas Jaber, piano

Andante for Horn and Piano, Op. Posth.

Richard Strauss (1864-1949)

Shelley Showers, horn Beatrice Long, piano

Sonata for Cello and Piano in A minor, Op. 36

Edvard Grieg (1843-1907)

Allegro agitato - Andante molto tranquillo -Allegro: Allegro molto e marcato

Raymond Wang, cello Arnan Wiesel, piano

Martin Chalifour: Student of Jascha Brodsky and David Cerone Ghenady Meirson: Student of Dr. Vladimir Sokoloff Arnan Wiesel: Student of Seymour Lipkin Richard Zuch: Student of Todd Duncan Shelley Showers: Student of Myron Bloom Beatrice Long: Student of Seymour Lipkin Raymond Wang: Student of Orlando Cole

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983

Monday 6 December 1982 at 8:000m

### THE CURTIS FACULTY SERIES

### DAVID CERONE DR. VLADIMIR SOKOLOFF

Ι

Sonata for Violin and Piano in B-flat major, K. 454 Largo--Allegro Andante Rondo: Allegretto Wolfgang Amadeus Mozart (1756-1791)

II

Partita No. 3 in E major Johann Sebastian Bach for Violin Unaccompanied (1685-1750) Preludio - Loure - Gavotte en Rondeau -Menuet I - Menuet II - Bourée - Gigue

### INTERMISSION

III

Recitativo and Scherzo-Caprice for Violin Unaccompanied

Fritz Kreisler (1875-1962)

IV

Sonata for Violin and Piano in E-flat major, Op. 18 Allegro ma non troppo "Improvisation": Andante cantabile Finale: Allegro Richard Strauss (1864-1949)

David Cerone, violin Dr. Vladimir Sokoloff, piano

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 8 December 1982 at 8:00pm

### EIGHTEENTH STUDENT RECITAL

Sonata for Violin and Piano No. 3 in G minor, Op. 137 Allegro giusto - Andante -Allegro vivace - Allegro moderato

Franz Schubert (1797-1828)

Sonata for Violin and Piano Giuseppe Tartini in G minor ("Devil's Trill") (1692-1770) (Kreisler edition, played without pause) Larghetto - Allegro energico -

Grave - Allegro assai Diane Pascal, violin David Lofton, piano

Sonata for Harp in G-flat major Mässig schnell - Lebhaft -Lied - Sehr langsam

Paul Hindemith (1895-1963)

Paula Provo, harp

### INTERMISSION

III

Two Novellettes, Op. 21 1 Markiert und kräftig 2 Ballmässig

Robert Schumann (1810-1856)

Suite, Op. 14 Allegretto - Scherzo -Allegro molto - Sostenuto

Béla Bartók (1881-1945)

Hiejae Rho, piano

IV

Sonata for Cello and Piano in D major, Op. 40 Allegro ma non troppo - Allegro -Largo - Allegro

Dmitri Shostakovich (1906-1975)

Lawrence Figg, cello Nozomi Takashima, piano

Diane Pascal: Student of Jascha Brodsky David Lofton: Student of Dr. Vladimir Sokoloff Paula Provo: Student of Marilyn Costello Hiejae Rho: Student of Eleanor Sokoloff Lawrence Figg: Student of Orlando Cole Nozomi Takashima: Student of Dr. Vladimir Sokoloff

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Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983

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Friday 10 December 1982 at 8:00pm

NINETEENTH STUDENT RECITAL

Concerto in F major for Trumpet and Organ Grave - Allegro - Adagio - Allegro Tomasi Albinoni (1671-1750)

C. Benjamin Mundy, piccolo trumpet Lawrence Molinaro Jr., organ

II

Chorale No. 1 in E major

César Franck (1822-1890)

Lawrence Molinaro, Jr., organ

III

Concerto for Doublebass in E major K. D. von Dittersdorf
Allegro moderato - Adagio - Allegro (1739-1799)
Nicolas Tsolainos, doublebass
David Lofton, piano

### INTERMISSION

IV

Ideale Serenata 'A Vucchela Francesco Paolo Tosti (1846-1916)

La Danza

Gioacchino Rossini (1792-1868)

Blair Wilson, tenor Ghenady Meirson, piano

I

Quintet, Op. 39

Moderato: Vivace - Andante enercigo - (1891-1953)

Allegro sostenuto, con brio - Adagio pesante Allegro precipitato, ma non troppo - Andantino

David Ciolkowski, clarinet Susan Synnestvedt, violin

Lisa Messineo, oboe Christine Rutledge, viola

Timothy Cobb, doublebass

C. Benjamin Mundy: Student of Frank Kaderabek
Lawrence Molinaro, Jr.: Student of John Weaver
Nicolas Tsolainos: Student of Roger Scott
David Lofton: Student of Dr. Vladimir Sokoloff
Blair Wilson: Student of Marianne Casiello
Ghenady Meirson: Student of Dr. Vladimir Sokoloff
David Ciolkowski: Student of Donald Montanaro
Lisa Messineo: Student of John de Lancie
Susan Synnestvedt: Student of David Cerone
Christine Rutledge: Student of Michael Tree
Timothy Cobb: Student of Roger Scott

Karen Tuttle prepared the Prokofiev

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 13 December 1982 at 8:00pm

#### TWENTIETH STUDENT RECITAL

I

"Höchster, was ich habe" (from Cantata No. 39)

Johann Sebastian Bach (1685-1750)

"Bete aber auch dabei" (from Cantata No. 115)

Bach

"Ei! wie schmeckt der Coffee süsse" (from Cantata No. 211)

Bach

Bart Feller, flute Katherine Turner, soprano Thomas Jaber, harpsichord

Peter Stumpf, cello

Sonata No. 21 in C major, Op. 53 ("Waldstein")

Ludwig van Beethoven (1770-1827)

Allegro con brio

Introduzione: Adagio molto Rondo: Allegretto moderato

Ballade No. 4 in F minor, Op. 52

Frederic Chopin (1810-1849)

Liani LaRose, piano

#### INTERMISSION

Sonata for Cello and Piano, Op. 6 Allegro ma non troppo Adagio Allegro appasionato

Samuel Barber (1910-1981)

Eva Leininger, cello Gavin Martin, piano

Bart Feller: Student of Julius Baker and John Krell Katherine Turner: Student of Raquel Adonavlo Peter Stumpf: Student of Orlando Cole Liani LaRose: Graduating student of Mieczyslaw Horszowski Eva Leininger: Student of Orlando Cole Gavin Martin: Student of Gary Graffman

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The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

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Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Fifty-eighth Season 1982-1983

Mandell Theater Drexel University

Wednesday 15 December 1982 at 8:00pm

BORIS GOLDOVSKY
The Curtis Opera Department
AN EVENING OF OPERA

Τ

An Incomplete Education
Operetta in one act
(1841-1894)
English translation by Boris Goldovsky
Gontran de Boismassif
Fatrick Romano
Hélène de la Cerisaie
Master Pausanias, Gontran's John Myers
tutor
France, early 19th century
(Used by arrangement with Associated Music Publishers, Inc., agent for Enoch and Cie., Paris.)

T

Ariadne auf Naxos Richard Strauss Excerpts from the opera: (1864-1949) Overture, Trio, and Quintet Na.1ade Katherine Turner Echo Karen Noteboom Dryade Sharon Anstine April Woodall Zerbinetta Brighella Blair Wilson Scaramuccio Mark Swindle Harlekin Reginald Pindell Truffaldino Paul Messal The action takes place on the island of Naxos (By arrangement with Boosey and Hawkes, Inc., publisher

#### INTERMISSION

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III

Il Tabarro (The Cloak) Giacomo Puccini (1858-1924) Opera in one act Michele, owner of Michael Willson the barge Giorgetta, his wife Ruth D'Agostino Luigi, a stevedore Gregory Hopkins Mark Swindle Tinca, a stevedore Talpa, a stevedore Richard Zuch Frugola, Talpa's wife Ruth Starkey A song-vendor Patrick Romano Leo Van Witsen An organ grinder Midinettes Judith Pannill, April Woodall Janellen Farmer Off-stage voices April Woodall, Judith Pannill, Blair Wilson Stevedores, off-stage Paul Messal, Reginald Pindell The action takes place on Michele's barge in Paris, 1910.

Staged and conducted by Boris Goldovsky
Assisted by Fredric Popper
Scenery by Francis Kimman
Costumes and Make-up by Leo Van Witsen
Aloysius Petrucelli, Technical Director
Musical assistants: Thomas Jaber, Lys Symonette
Costumes from Eaves-Brooks Costume Co.
Opera Department Staff: Richard Crittenden, Kathleen Scott

(Used by arrangement with Associated Music Publishers Inc., U.S.

agents for G. Ricordi and Co., Milan.)

#### THE ORCHESTRA

#### VIOLINS

Suzanne Leon Laura Park David Salness Martin Chalifour Maurice Sklar Krista Bennion

Susan Synnestvedt Suzanne Gilman Michael Swan Charles Wetherbee

#### VIOLAS

George Pascal Michaela Kemp Mary Hamman

#### CELLOS

Eva Leininger James Cooper Karen Meier

#### DOUBLEBASSES

Nicolas Tsolainos Timothy Cobb

OBOE: Betsy Starr, Roger Wiesmeyer CLARINET: Burt Hara, David Ciolkowski, Carl Jackson
BASSOON: David McGill, Kathleen McLean

FLUTE: Bart Feller, John Thorne

BASSOON: David McGill, Kathleen McLean HORN: Shelley Showers, Susan Carroll TRUMPET: Stephen Luck, Dan Bowling TROMBONE: Christopher Dudley HARP: Paula Provo (in Puccini)

HARP: Theresa Elder, Paula Provo (in Strauss)

PIANO: Nozomi Takashima HARMONIUM: Lawrence Molinaro

PERCUSSION: David De Peters, Kenneth Every, Charles Ross, Patrick Shrieves

Sharon Anstine, Gregory Hopkins, Judith Pannill, Reginald Pindell, Ruth Starkey, and Katherine Turner are students of Raquel Adonaylo.

Karen Noteboom and Blair Wilson are students of Marianne Casiello.

Ruth D'Agostino, John Myers, April Woodall, and Richard Zuch are students of Todd Duncan.

Patrick Romano, Bettina Benedetto, Mark Swindle, Paul Messal, Michael Willson, and Janellen Farmer are students of Mr. Goldovsky in the Operatic Techniques Department.

The Steinway is the official piano of The Curtis Institute of Music.

Our next schedules for concerts should be in the mail by January 5.

### christmas party



Friday Evening, December 17, 1982
8:00 O'Clock

the curtis institute of music

philadelphia, pennsylvania

### christmas

#### Buletide Medley - The Curtis Brass Ensemble Carols by Entire School

#### God Rest You Merry, Gentlemen

God rest you merry, gentlemen, Let nothing you dismay, Remember Christ our Saviour Was born on Christmas Day, To save us all from Satan's pow'r When we were gone astray;

#### CHORUS

O tidings of comfort and joy, comfort and joy, O tidings of comfort and joy.

In Bethlehem, in Jewry, This blessed Babe was born, And laid within a manger, Upon this blessed morn' The which His Mother Mary, Did nothing take in scorn.

#### O tidings, etc.

Now to the Lord sing praises, All you within this place, And with true love and brotherhood Each other now embrace: This holy tide of Christmas All other doth deface.

O tidings, etc.

#### The First Nowell

The first Nowell the Angel did say Was to certain poor shepherds in fields as they lay; In fields where they lay keeping their sheep On a cold winter's night that was so deep. Nowell, Nowell, Nowell, . . Born is the King of Israel

Nowell, &c.

They looked up and saw a Star, Shining in the East, beyond them far, And to the earth it gave great light, And so it continued both day and night. Nowell, &c.

And by the light of that same Star, Three Wisemen came from country far; To seek for a King was their intent, And to follow the Star wherever it went. Nowell, &c.

This Star drew high to the north-west, O'er Bethlehem it took its rest, And there it did both stop and stay, Right over the place where Jesus lay. Nowell, &c.

Then entered in those Wisemen three, Full reverently upon their knee, And offered there, in His Presence, Their gold, and myrrh, and frankincense. Nowell, &c.

Then let us all with one accord, Sing praises to our Heavenly Lord, That hath made Heaven and earth of nought, And with His Blood mankind hath bought.

Nowell, &c.

#### Mhat Child Is This? (The Melody is Greensleeves)

What Child is this, who, laid to rest, On Mary's lap is sleeping? Whom angels greet with anthems sweet, While shepherds watch are keeping?

#### REFRAIN

This, this is Christ the King, Whom shepherds guard and angels sing: Haste, haste to bring Him laud, The Babe, the Son of Mary. Amen.

Why lies He in such mean estate Where ox and ass are feeding? Good Christian, fear: for sinners here The Silent Word is pleading

#### REFRAIN

So bring Him incense, gold, and myrrh, Come, peasant, king, to own Him; The King of Kings salvation brings, Let loving hearts enthrone Him.

#### REFRAIN

### program

Carols by Curtis Singers

Les Anges de nos campagnes

Es ist ein Ros' entsprungen

Il est ne, le divin Enfant

Good King Wenceslas

Stille Nacht

Second verse (in English) by the entire house.

Curriculum Nitae (1977) - Mukas Foss

Guy Klucevsek Accordion

Tom and Sherrie Masters of Magic and Illusion

Bancing

Lou Mann and Sunlite



THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Monday 10 January 1983 at 8:00pm

\*\_\*\_\*\_\*\_\*

#### TWENTY-FIRST STUDENT RECITAL

Ι

Trio Sonata in G major, S. 530 Vivace Johann Sebastian Bach (1685-1750)

Lento Allegro

Prelude and Fugue in G major, S. 550

Bach

Mark Bani, organ

ΙI

Sonata for Solo Viola, Op. 11, No. 5 Lebhaft aber nicht geeilt Mässig schnell, Scherzo: Schnell In Form und Zeitmass einer Passacaglia Paul Hindemith (1895-1963)

George Pascal, viola

#### INTERMISSION

III

Sonata No. 3 in D minor, Op. 108 Allegro Adagio Un poco presto e con sentimento Presto agitato Johannes Brahms (1833-1897)

Laura Park, violin Keiko Sato, piano

Mark Bani: Student of John Weaver Geoege Pascal: Graduating student of Michael Tree Laura Park: Student of Jascha Brodsky Keiko Sato: Student of Gary Graffman

Felix Galimir prepared the Brahms

The Monday broadcasts on WUHY FM 91 are provided, in part, by funds from The Presser Foundation and the Lawrence Saunders Fund.

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We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear  $\underline{\text{all}}$  of each evening's dedicated performers.

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The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260 between 11:00am and 4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 12 January 1983 at 8:00pm

#### TWENTY-SECOND STUDENT RECITAL

Ι

Trio Pathétique in D minor Allegro moderato Scherzo: Vivacissimo Largo Allegro con spirito Michael Glinka (1804-1857)

Burt Hara, clarinet David McGill, bassoon Beatrice Long, piano

II

Fantasie in F minor for Piano, Four Hands
Allegro molto moderato
Largo

Franz Schubert (1797-1828)

Largo Allegro vivace

Four Hungarian Dances for Piano, Four Hands

Johannes Brahms (1833-1897)

G minor F major

F minor

D flat major

Nozomi Takashima Ghenady Meirson

Burt Hara: Student of Donald Montanaro
David McGill: Student of Sol Schoenbach
Beatrice Long: Student of Seymour Lipkin
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Ghenady Meirson: Student of Dr. Vladimir Sokoloff

Sol Schoenbach prepared the Glinka

(Tickets are now available at the reception desk for the concert at Penns Landing on January 28--all-Beethoven with Oscar Shumsky conducting and Jorge Bolet as soloist.) The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

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Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Monday 17 January 1983 at 8:00pm

#### TWENTY-FOURTH STUDENT RECITAL

Ι

Witches' Dance, Op. 8
(arranged by Fritz Kreisler)
Etude in the Form
of a Waltz, Op. 52, No. 6
(arranged by Eugéne Ysaye)

Niccolo Paganini (1782-1840) Camille Saint-Saens (1835-1921)

Da-Hong Seetoo, violin Beatrice Long, piano

TT

Echo's Songs A Set of Ten Songs for Soprano and Piano Daron Aric Hagen (1961- )

1 William Blake: Never Pain to Tell Thy Love

2 Sara Teasdale: I Am Not Yours

3 Edgar Allen Poe: A Dream Within a Dream

4 Ben Jonso-: Echo's Song

5 Gertrude Stein: I Am Rose

6 Carl Sandburg: Lost

7 e. e. cummings: why did you go?

8 Shu Ch'i-siang (Kenneth Rexroth): Since You Went Away

9 Edgar Allen Poe: Thou Wouldst Be Loved

10 Walt Whitman: Look Down Fair Moon Anonymous 15th Century: The Mild Mother

> Karen Noteboom, soprano Daron Aric Hagen, piano

#### INTERMISSION

TTT

Quartet for Piano and Strings in E flat major, Op. 47

Robert Schumann (1810-1856)

Sostenuto assai - Allegro ma non troppo Scherzo: Molto vivace

Andante cantabile Finale: Vivace

Laura Park, violin Michael Kannen, cello Roberto Diaz, viola Keiko Sato, piano

Da-Hong Seetoo: Student of David Cerone Beatrice Long: Student of Seymour Lipkin Karen Noteboom: Student of Marianne Casiello Daron Aric Hagen: Student of Ned Rorem Laura Park: Student of Jascha Brodsky Roberto Diaz: Student of Joseph de Pasquale Michael Kannen: Student of Orlando Cole Keiko Sato: Student of Mieczyslaw Ho&szowski

Felix Galimir prepared the Schumann

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Wednesday 19 January 1983 at 8:00pm

#### TWENTY-FIFTH STUDENT RECITAL

Ι

Sonata for Violin and Piano in E minor, K. 304 Allegro Tempo di menuetto Wolfgang Amadeus Mozart (1756-7791)

Yayoi Numazawa, violin Hie-Jae Rho, piano

Т

Quintet for Piano and Winds in E flat major, K. 452 Largo - Allegro moderato Larghetto Rondo: Allegretto Mozart

Mark McEwen, oboe David McGill, bassoon Burt Hara, clarinet Shelley Showers, horn Keiko Sato, piano

#### INTERMISSION

String Quartet in A major, K. 464
Allegro
Menuetto
Andante
Allegro non troppo

Mozart

The Ridge Quartet
Krista Bennion, violin Matthias Buchholz, viola
Robert Rinehart, violin Ramon Bolipata, cello

Yayoi Numazawa: Student of David Cerone and Yumi Ninomiya
Hie-Jae Rho: Student of Eleanor Sokoloff
Mark McEwen: Student of John de Lancie
Burt Hara: Student of Donald Montanaro
David McGill: Student of Sol Schoenbach
Shelley Showers: Student of Myron Bloom
Keiko Sato: Student of Mieczyslaw Horszowski
Krista Bennion: Student of David Cerone and Jaime Laredo
Robert Rinehart: Student of David Cerone and Jaime Laredo
Matthias Buchholz: Class of '82
Ramon Rolipata: Student of Orlando Cole

John de Lancie prepared the quintet

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Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

> John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 21 January 1983 at 8:00pm

> > WILLIAM SMITH

Symphony Orchestra of The Curtis Institute of Music Senior Student Soloists

Suite for Viola and Orchestra Ralph Vaughan Williams Prelude - Carol - Christmas Dance - Ballad - Galop (1872-1958)

Joyce Ramée, viola

Concerto for Horn and Orchestra in E flat, Op. 11 Richard Strauss Allegro - Andante - Rondo: Allegro (1864 - 1949)

Theodore Peters, horn

III

Songs from the Auvergne Joseph Canteloube Pastourelle L'antoueno Bailèro L'aio dè rotso (1879-1957)Passo pel prat Brezairola Malurous qu'o uno fenno

Gooywon Elissa Kim, soprano

#### INTERMISSION

TV

Theme and Variations for Viola and Strings Theme - 7 Variations - Finale (Chorale) -Postlude (moderato tranquillo)

Alan Shulman

George Pascal, viola

Tzigane for Violin and Orchestra

Maurice Ravel (1875-1937)

Violaine-Marie Melançon, violin

Concerto No. 2 for Piano and Orchestra in A major In one continuous movement

Franz Liszt (1811-1886)

Darryl Hobson-Byrd, piano

Joyce Ramée: Graduating student of Joseph de Pasquale Theodore Peters: Graduating student of Myron Bloom Goovwon Elissa Kim: Graduating student of Marianne Casiello George Pascal: Graduating student of Michael Tree Violaine-Marie Melançon: Graduating student of David Cerone Darryl Hobson-Byrd: Graduating student of Seymour Lipkin

#### THE ORCHESTRA

#### VIOLINS

Cathy Meng Robert Rinehart Da-Hong Seetoo Pascale Beaudry Mitchell Newman Ivan Chan Sara Parkins

Céline Leathead Vesna Stankovic Michael Swan Yayoi Numazawa David Niwa Mary-Margaret Rey Charles Wetherbee

#### VIOLAS

Nancy Thomas
Edward Gazouleas
Michael Stern
Roberto Diaz
Christine Rutledge
Belinda Reuning

#### CELLOS

Raymond Wang Peter Stumpf Robert La Rue Hsiao-Lan Wang Karen Meier

#### DOUBLEBASSES

Timothy Cobb Cleland Noe

#### HARP

Paula Provo (Vaughan Williams)
Theresa Elder (Ravel)

#### CELESTA AND PIANO

Thomas Sauer

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

#### FLUTES

Bart Feller, John Thorne (Vaughan Williams, Strauss, Rav Gigi Mitchell, Bart Feller, John Thorne (Canteloube, Lis

#### OBOES

Betsy Starr (Vaughan Williams)

Betsy Starr, Roger Wiesmeyer (Strauss)

Betsy Starr, Roger Wiesmeyer, Lisa Messineo (EH)
(Canteloube)

Lisa Messineo, Roger Wiesmeyer (Ravel, Liszt)

#### CLARINETS

Carl Jackson, David Ciolkowski (Vaughan Williams, Ravel) David Ciolkowski, Carl Jackson (Strauss) Burt Hara, David Ciolkowski (Canteloube)

Burt Hara, Carl Jackson (Liszt)

#### BASSOONS

David McGill, Kathleen McLean (Williams, Strauss,
Canteloube)

Kathleen McLean, Lawrence Burke (Ravel)

David McGill, Lawrence Burke (Liszt)

#### HORNS

N. Martin Tipton, Shelley Showers (Williams, Strauss, Canteloube)

Shelley Showers, Susan Carroll (Ravel) Shelley Showers, Lori Amada (Liszt)

#### TRUMPETS

Stephen Luck, Dan Bowling

#### TIMPANI

Charles Ross

#### PERCUSSION

Kenneth Every, David De Peters (Vaughan Williams)
David De Peters (Canteloube, Ravel, Liszt)

#### ORCHESTRA MANAGERS

David De Peters, Daron Hagen, Carl Jackson

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 24 January 1983 at 8:00pm

#### THE CURTIS FACULTY SERIES

#### SEYMOUR LIPKIN

French Suite No. 5 in G major, S. 816 Johann Sebastian Bach Allemande - Courante - Sarabande -Gavotte - Bourée - Loure - Gigue

(1685-1750)

Variations on a Theme by Schumann, Op. 9

Johannes Brahms (1833-1897)

#### INTERMISSION

III

Sonata No. 29 in B flat major, Op. 106 Ludwig van Beethoven "Hammerklavier"

(1770-1827)

Allegro Scherzo: assai vivace Adagio sostenuto Largo - Allegro

Seymour Lipkin, piano

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Our Monday broadcasts on WUHY, FM-91, are provided, in part, by funds from The Presser Foundation and The Lawrence Saunders Fund.



#### THE CURTIS INSTITUTE OF MUSIC

\*<del>\*</del>

John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 26 January 1983 at 8:00pm

#### OSCAR SHUMSKY AND JORGE BOLET

Ι

Sonata for Violin and Piano
No. 10 in G major, Op. 96
Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco allegretto

Ludwig van Beethoven (1770-1827)

ΙI

Sonata for Violin and Piano
No. 1 in A major, Op. 13
Allegro molto
Andante
Allegro vivo
Allegro quasi oresto

Gabriel Fauré (1845-1924)

#### INTERMISSION

TTT

Sonata for Violin and Piano in A major Allegretto ben moderato Allegro Recitativo-Fantasia: Ben moderato Allegretto poco mosso César Franck (1822-1890)

Oscar Shumsky, violin Jorge Bolet, piano

Mr. Bolet uses the Baldwin piano.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

#### THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

John deLancie, Director

Present a Student Recital

Wednesday, February 2, 1983

**PROGRAM** 

T

Sonata in A Major...for flute and piano (Arranged by Rampal)

Cesar Franck

Allegretto ben moderato Allegro Recitativo - Fantasia (ben moderato) Allegretto un poco mosso

> Bart Feller - Flute Nozomi Takashima - Piano

> > H

Fantasie for Four Hands at One Piano, Opus 103
Allegro molto moderato
Largo
Allegro vivace

Franz Schubert

Johannes Brahms

Hungarian Dances

G minor - F Major - F minor - Db Major

Nozomi Takashima Ghenady Meirson

pianists

Dr. Vladimir Sokoloff, Director of Concert Programs

The Steinway is the official piano of the Curtis Institute of Music

NO SMOKING PLEASE



# THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square. Philadelphia



JOHN de LANCIE, Director

FRIDAY, JANUARY 28, 1983

8:00 P.M.

Port of History Museum PENN'S LANDING

#### THE CURTIS INSTITUTE OF MUSIC

### SYMPHONY ORCHESTRA of THE CURTIS INSTITUTE OF MUSIC

conducted by
OSCAR SHUMSKY
with
JORGE BOLET, PIANO

Overture to Coriolan, Op. 62 Ludwig van Beethoven (1770-1827)						
Fugue from String Quartet						
III						
Symphony No. 4 in B-flat major, Op. 60  Adagio - Allegro vivace  Adagio  Allegro vivace  Allegro ma non troppo						
INTERMISSION						
IV  Concerto for Piano and Orchestra						
No. 3 in C minor, Op. 37 Allegro con brio						
Largo						

Jorge Bolet, piano

Rondo: Allegro

### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

#### THE ORCHESTRA

#### **VIOLINS**

Diane Pascal Sarah Kwak Suzanne Leon Cathy Menq Maria Bachmann Laura Park Robert Rinehart David Salness Jun-Ching Lin Michi Sugiura Violaine Melancon Da-Hong Seetoo Maurice Sklar Sharman Plesner Martin Chalifour Krista Bennion Ivan Chan Willem Blokbergen Celine Leathead Pascale Beaudry Susan Synnestvedt Sara Parkins Mitchell Newman Emmanuelle Boisvert Michaela Paetsch Suzanne Gilman Pyinah Chon Caroline Dube Michael Swan David Niwa Vesna Stankovic Eliav Priel Annalee Patipatanakoon Paul Roby Charles Wetherbee

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

Mary-Margaret Rev

Yayoi Numizawa

#### STAGE MANAGERS

Daron Hagen Carl Jackson Joseph Lovinsky

#### **VIOLAS**

Joyce Ramee Geraldine Rice George Pascal Amy Brandfonbrener Nancy Thomas Edward P. Gazouleas Michael Stern Roberto Diaz Michaela Kemp Christine Rutledge Mary Hamman Andre Roy Belinda Reuning

#### **VIOLONCELLOS**

Michael Kannen Raymond Wang Eva Leininger Keith Robinson Peter Stumpf James Cooper Robert La Rue Lawrence Figg Hsiao-Lan Wang Pegsoon Whang Karen Meier

#### **DOUBLEBASSES**

Nicolas Tsolainos Calvin Liddle Timothy Cobb Jeremy McCoy Brice Ridge Cleland Noe

#### **HARPS**

Therese Elder Paula Provo Susan Bennett Taylor

#### **FLUTES**

Bart Feller Gigi Mitchell<sup>1 3</sup> Heidi Ruby<sup>2</sup> John Thorne

#### **PRINCIPAL WINDS**

in Op. 62 1 in Op. 60 2 in Op. 37 3

#### **OBOES**

Mark McEwen<sup>2</sup> Lisa Messineo Andrea Plesnarski Betsy Starr<sup>1,3</sup> Roger Wiesmeyer

#### **CLARINETS**

David Ciolkowski Paul Garment<sup>1 2</sup> Burt Hara<sup>3</sup> Carl Jackson

#### **BASSOONS**

David Baughman, Jr. Lawrence Burke David McGill<sup>1 3</sup> Kathleen McLean Richard Ranti<sup>2</sup>

#### **HORNS**

Lori Amada Duncan Brinsmead¹ Susan Carroll Joseph Lovinsky Theodore Peters² Shelley Showers³ N. Martin Tipton

#### TRUMPETS

Dan Bowling Joseph E. Burzinski Stephen Luck<sup>3</sup> C. Benjamin Mundy<sup>1</sup>

#### **TROMBONES**

Christopher Dudley Torsten Edvar Debra Taylor Blair Bollinger (bass)

#### **TUBA**

Matthew Good

#### TIMPANI AND PERCUSSION

David De Peters Kenneth Every<sup>2</sup> Charles Ross<sup>1</sup> Patrick Shrieves<sup>3</sup>

#### THE CURTIS INSTITUTE OF MUSIC

#### RITTENHOUSE SQUARE

#### PHILADELPHIA, PENNSYLVANIA 19103

The Curtis Institute of Music, founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), opened on 1 October 1924, and has been a tuition-free school since 1927, the only requisite for admission being exceptional musical talent. Attesting to the school's internationally recognized position as one of the supreme institutions dedicated to the art of musical performance is the fact that Curtis graduates are playing in orchestras all over the world, including 235 in major American symphony orchestras. As of this season, 49 members of the Philadelphia Orchestra are Curtis trained.

The Institute counts among its graduates some of the most illustrious names in music, including the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente.



Lincoln Center for the Performing Arts / January 1983

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# Stagebill Stageb

#### CONTENTS

- 7 FRENCH OPERA by Herbert Kupferberg
- THE PROGRAM
- 20 THE WORD IS OUT ABOUT CHAMBER MUSIC by William Livingstone
- 27 ANOTHER SIDE TO SCHOENBERG by Allan Kozinn

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Jean-Jacques Rousseau, the famous French back-to-nature philosopher, proclaimed in 1753 that "the French have no music and never will, or if they ever should, so much the worse for them." Rousseau, who was a rabid partisan of Italian opera buffa, tried to prove his point by composing a little opera of his own, Le Devin du Village (The Village Soothsayer), in what he conceived to be the Italian manner. Unfortunately for him, Le Devin du Village turned out to be a work of unmistakably Gallic charm and flavor, and

lives on as a prime example of the French style that came to be known as opéra comique.

French opera has a way of doing that—
of confounding its critics and securing for
itself a distinctive and indispensable niche
in the repertory. It has, after all, contributed at least two works to the all-time
list of the world's most popular operas—
Bizet's Carmen, the "perfect opera," which
has never worn out its welcome on any
stage in any language, and Gounod's
(continued on page 14)

Above: The Bacchanale from Offenbach's Orphée aux Enfers, drawn by Gustave Doré.

Herbert Kupferberg

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#### Meet the Artists



The recognition of Jorge Bolet as one of the few living superpianists is confirmed each season as he fills a crowded schedule of engagements in the United States, Europe, South and Central America, South Africa, the Orient and Australia. Highlights of

the past season included his performances with the New York Philharmonic, playing the American premiere of a piano concerto by Joseph Marx, and performances as soloist with Musica Aeterna, the Juilliard Quartet and the Concord String Quartet, in addition to a solo recital at Carnegie Hall. Mr. Bolet's orchestral appearances in the United States include performances with the National Symphony of Washington and the orchestras of Seattle, Detroit, Miami and Houston, to name but a few. Jorge Bolet began piano studies in his native Cuba at the age of five and became a student at Philadelphia's renowned Curtis Institute of Music when he was twelve. Graduating with top honors, he was the first recipient of the Josef Hofmann Award. Mr. Bolet is currently head of the piano department at the Curtis Institute of Music. Only the third person ever to hold the post, his predecessors were Josef Hofmann and Rudolf Serkin. Mr. Bolet has recorded for London, L'Oiseau-Lyre and Vox.



In London last October, an audience that included a large number of that city's prominent violinists rose in tribute to Oscar Shumsky at the conclusion of his soloviolin recital. In a long and distinguished career, Oscar Shumsky has been regarded by

his fellow-musicians as a "violinist's violinist." The late David Oistrakh praised him as "one of the world's greatest violinists." Born of Russian parents in Philadelphia, Oscat Shumsky began to play the violin at the age of three. His talent was quickly recognized and his progress was very rapid. A legendary performance of Mozart's A major Violin Concerto, with Leopold Stokowski and the Philadelphia Orchestra, brought him to the attention of the public before he had reached his eighth birthday. He became the youngest pupil ever accepted by Leopold Auer, and went on to complete his studies at the Curtis

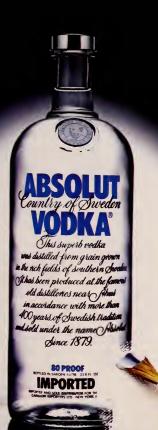
Institute of Music under the guidance of Efrem Zimbalist. He was later invited to teach at the Institute. Ever an active and versatile musician, his absorbing curiosity about every realm of music led to a parallel interest in conducting as well. In 1959, while serving as artist-in-residence at Canada's Stratford Music Festival, he made his debut as a conductor and was subsequently appointed music director of the festival. Since that time he has achieved wide acceptance as a guest conductor of many fine orchestras, among them, the St. Paul Chamber Orchestra, the Canadian Broadcasting Symphony of Toronto and, most recently, the San Francisco Symphony. A frequently invited guest conductor of the Curtis Institute Orchestra, he evinces great pride and affection for the ensemble. In May he is scheduled to conduct several of the orchestra's concerts at the Evian Festival in France.

This marks the fourth appearance of Oscar Shumsky at the concerts of the Beethover Society, since its inception. Last February he played the Violin Concerto of Beethoven and conducted the Seventh Symphony with the Symphony Orchestra of the Curtis Institute. Although Jorge Bolet and Oscar Shumsky were fellow students at the Curtis Institute, the opportunity for them to perform together never seemed to arise. This occasion will be their first concert collaboration.

#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

The Curtis Institute of Music, founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.) opened on October 1, 1924, and has been a tuition-free school since 1927, the only requisite for admission being exceptional musical talent. Attesting to the Institute's internationally recognized position as one of the supreme schools in the art of musical performance is the fact that Curtis graduates are playing in orchestras all over the world, including 235 in major American symphony orchestras. As of this season, forty-nine members of the Philadelphia Orchestra are Curtis Institute graduates.

Curtis counts among its graduates some of the most illustrious names in music, including the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkasky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abby Simon, Sussa Starr, Arnold Steinhardt and Benita Valente.



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FRENCH OPERA (cont. from p. 7)

Faust, somewhat out of favor nowadays, but with the distinction of having openathe Metropolitan Opera's first season in 1883. (Perhaps by no coincidence, still a third French opera, Berlioz's Les Troyens, will open the Met's 100th anniversary season next fall.)

So Jean-Jacques, at least this once, appears to have been wrong. No major opera company, no matter how proficient in Italian and German repertory, can fully soar without a French wing. Bizet, Berlioz, Gounod, Massenet and their confrères merit their places on the lyric stage, and music would be poorer for their absence.

French opera, at its best, seems to cultivate a certain elegance and grace not always characteristic of the German or Italian model. It has, like French wine or perfume, a flavor and an atmosphere of its own. Partly this is a matter of language French is not an inherently musical tongue in the sense that Italian is; it possesses a certain formality, enhanced by the traditional necessity to enunciate the final "e" of versified words.

Like any other kind, French opera has always reflected its artistic environment and social milieu. Classicism, Romanticism and modernism have all made their influences felt. It has also been shaped by a substantial foreign infusion which it has somehow been able to blend and adapt into its own tradition. Lully and Cherubini were born in Florence, Gluck in Erasbach in the Palatinate, Meyerbeer in Berlin, Offenbach in Cologne. Yet history has recorded them all as triumphantly "French" composers.

The French operas that we know best today represent a fusion of the "grand opera" made famous by Meyerbeer, which had plenty of spectacle and ballet, and which itself was a descendant of the aristocratic opera of the days of the Bourbons, with the opéra comique that had its origins in the fairs and festivals of the common people. Carmen, for example, combines a brilliant and passionate score with the spoken dialogue and everyday setting characteristic of light opera.

Offenbach's Les Contes d'Hoffmann, one of the three French offerings being

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presented this season at the Metropolitan Opera (in addition to two Italian operas set in France, Adriana Lecouvreur and La Bohème), is another case in point. Jacques Offenbach was the supreme master of opéra comique, the virtual creator of a genre that was later to be carried to German lands by Johann Strauss the Younger and to the English-speaking world by W.S. Gilbert and Arthur Sullivan. The sparkling tunes of an Orphée aux Enfers or a La Belle Hélène are irresistible in any form, including the purely orchestral or balletic, but the operettas themselves can only be fully savored in the original French text, so closely integrated are story, verses and score.

Like the apocryphal clown who wanted to play Hamlet, Offenbach was determined to write one "serious" opera to assure his immortality. The result was The Tales of Hoffmann, in which the lines between comedy and tragedy, the bizarre and the beautiful, vanish in a blaze of musical brilliance. Despite its origins in the German romanticism of E.T.A. Hoffmann, Offenbach's opera actually is based on a Paris boulevard play by Jules Barbier and Michel Carré, and is every bit as French in style and spirit as his Orphée or Hèlène.

Far from dying with him, the wit and irreverence of Offenbach's Parisian operettas have flourished in many a subsequent French opera. They are well represented in Parade, the triple bill that has become part of the Metropolitan's repertory. Erik Satie, one of French music's great eccentrics, composed the insouciant ballet score that opens the bill, and the same Montmartre spirit carries over into Francis Poulenc's Les Mamelles de Tirésias. The wit of the concluding work, Ravel's opera L'Enfant et les Sortilèges, is considerably more tender. This is a fairy tale about childhood, but-with a text by Colette-always a French fairy tale, concise, unsentimental and charming.

But the quintessential French opera, or at least the one opera that no other tradition could have produced, remains that singular and solitary masterpiece,



Claude Debussy's Pelléas et Mélisande. Just as Carmen is the great French international opera, so is Pelléas the great French French opera.

Debussy was no recluse. He was deeply involved in the musical currents of his time, and took an intense interest in what other composers of his country, as well as those of others, were producing. As a young man living in Italy after winning the Prix de Rome, he wrote home that he could hardly wait to return to Paris "to see some Manet and hear Offenbach"-hardly the sort of music one would expect to find uppermost in his mind.

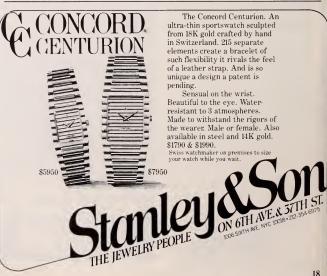
In Pelléas et Mélisande Debussy composed a lyric drama without antecedents or descendants. At times it seems almost an apotheosis of the French language. Taking its text almost intact from a play by Maurice Maeterlinck, it depicts in veiled and filmy music a mysterious romance between shadowy figures in a mythological kingdom. The orchestration is like sunlight glinting through clouds, and the vocal line is almost a chant that follows the contours

of the words themselves. A translation into another language would seem to be unthinkable, not to mention unsingable.

The place of Pelléas at the summit of French operatic art was reaffirmed in a strange but moving way during World War II. In 1943, during the dark days of the German occupation, a group of French musicians, wishing to reaffirm the values of their art at a time when the state musical theaters were under Nazi and collaborationist control, decided to make a complete recording—the first ever attempted of Pelléas et Mélisande.

It was an endeavor, one feels, that would have gladdened the heart of Debussy, who died after a prolonged illness, at the age of 55 in March, 1918, while his country was locked in the crucial climactic battles of World War I. In those last, difficult years of his life he took to signing all of his compositions with the words "Claude Debussy, musicien français." It was all the title he needed.

Herbert Kupferberg, Senior Editor at Parade, is the author of several books on the arts.





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## The Word Is Out About

Por decades the comic strip "Bringing Up Father," also known as "Maggie and Jiggs," presented a negative picture of opera to the American public. According to the strip, opera was a painfully boring form of music that no one could really like, but social-climbing women (like Maggie) inflicted it on their long-suffering, tired-businessmen husbands (like Jiggs) and pretended to enjoy it in hopes of passing for members of an élite.

Eventually the truth about opera leaked out. Ordinary Americans discovered that it is a form of musical theater that deals with sex and violence as openly as most movies—or even comic books—and when they found out that operatic music is exciting and emotional, the number of operaproducing organizations in the United States increased from fewer than a hundred in 1940 to nearly a thousand in 1980.

Something very like that is happening with chamber music now. I can't find a cartoon source of its negative image, but Charles Wadsworth, artistic director of the Chamber Music Society of Lincoln Center, agrees that the stereotypical view is unappealing. "What the term 'chamber music' brings to mind for most people," he says, "is a dowdy piano trio or a string quartet of four old guys in tired tails who totter out and launch—cautiously—into allegro arthritico."

Nothing could be further from the truth about chamber music, at least as it is performed at Alice Tully Hall by the Chamber Music Society of Lincoln Center. "Our

## Chamber Music

players so completely enjoy themselves in performing this music," Wadsworth says, "that their joy communicates itself to the public. A great many of the letters I receive from members of the audience are about how much their pleasure is enhanced by seeing the performers have such a good time."

Although the number of series has been increased to meet the demand for tickets to concerts by the Chamber Music Society of Lincoln Center, overall ticket sales last season totalled a whopping 96 per cent of capacity. In its first season, which began in September 1969, the Society gave sixteen concerts. This season it will give seventy-four.

The Society tours extensively, performing regularly in Washington where it repeats four of its Alice Tully Hall programs at the Kennedy Center. It has also played at the White House for President Carter and for President Reagan's inaugural festivities. Records, radio, and television take the Chamber Music Society of Lincoln Center to a wide national audience. Its records are distributed by the Book-of-the-Month Club and Musical Heritage Society and National Public Radio broadcasts all the Tully concerts.

## William Livingstone

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The latest television appearance of the Society is its January 9 concert in the "Live from Lincoln Center" series sponsored by Exxon on PBS. A guest artist at that concert is the jazz pianist and composer Chick Corea, and the program will include his pieces Tweedledee and Day Dances in addition to a major composition by Corea, his Septette for Winds, Strings and Piano,



Chick Corea rehearses with Chamber Music Society members.

commissioned for the Society by The New World Festival of the Arts. The world premiere of the Septette was given by the Society at the New World Festival in Miami last June, and the New York premiere is scheduled for this month at Alice Tully Hall.

This all makes chamber music look like a major growth industry in the performing arts. In any case, the Chamber Music Society's history is one of the happiest success stories connected with Lincoln Center, When I discussed this with Charles Wadsworth last month, he emphasized the beauty and variety of the music the Society performs. "The chamber literature is almost infinitely varied when you consider the possible combinations of instruments and the many periods and styles available for us to draw on. Except for the conventional trio and quartet literature, this music was not being performed regularly before the Society was formed.

If there is one key to the successful presentation of this kind of music," he says, "there has to be a tremendous interest in the message of the composer and a devo-



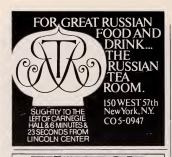
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tion on the part of the artist to conveying that message, that emotion, to the audience. When you've got that, a very different kind of music-making takes place. When eight great instrumentalists working with colleagues they respect perform a piece like the Mendelssohn Octet for Strings, the effect is electric."

Programming the concerts of the Society is complicated by the schedules of its resident members, whose number has just been increased to fourteen. "Our members are all solo virtuosos with independent careers," Wadsworth says, "but they give us first call on their time. At no concert do all of them appear at once, and we've always engaged many guest artists, including string quartets and vocalists. This season the Emerson String Quartet has joined us as resident members, and so has the mezzo-soprano Frederica von Stade, which will make it possible for us to explore further the extensive literature for voice and instruments."

The roster of guests who have performed with the Chamber Music Society of Lincoln Center includes John Browning, Dietrich Fischer-Dieskau, Zino Francescatti, Itzhak Perlman, Hermann Prey, Jean-Pierre Rampal, Rudolf Serkin, Beverly Sills, Isaac Stern, André Watts and Pinchas Zukerman, among many others. I asked John Browning why a successful pianist would bother to play chamber music.

"For me the principal reason is that the literature is so fantastic," he answered. And it is rewarding to work with other performers. Music is a sharing act, and it has an extra dimension when there is a sense of sharing among the musicians as well as sharing between performers and audience."

"Chamber music is not a refuge for weak players," Browning continued. "Four timer style performance of a quartet. Four minuses don't add up to a plus. It takes strong artists, and I think that has been the secret of Charles Wadsworth's success with the Chamber Music Society of Lincoln Center—he has never settled for less than first-

class musicians, and I've learned a lot from working with them."

When I suggested to Wadsworth that it is a testimony to the prestige of the Society that it can attract glamorous international soloists, he laughed and said, "We are not in the same glamour area as Luciano Pavarotti. We are given star treatment in certain university communities, but chamber music doesn't yet attract the same kind of publicity as an operatic tenor with all those high C's. Still, being a part of Lincoln Center has meant that our activities have been widely covered by the press and on television."

Definitions of chamber music differ, but it is usually described as music for small groups of instruments (and sometimes singers) in which the emphasis is on ensemble, rather than solo virtuosity, and in which there is only one player per part. Unlike some music of the past that was written by the yard as sonic background for the picnics, parties, and balls of the aristocracy, chamber music was meant to be listened to. It was composed for small groups to play in small halls for appreciative audiences.

But suppose you are Mr. Jiggs, a tired businessman who does not want to be dragged off to a recital of music he expects will be pedantic, boring, or élitist. "We are still fighting that bad image," Wadsworth says. "Curiously, it's worse in the larger, more sophisticated cities. I have found least resistance in places where the potential audience knows nothing about chamber music and hasn't been exposed to bad propaganda."

Wadsworth would advise Mr. Jiggs, or anybody else nervous about appreciating chamber music, to stop putting music in pigeon-holes. "Just sit back, relax, and respond to the music," he says. "I want to have a gut reaction. I don't want to feel that I have to analyze the structure of a piece that's being played. All you have to learn is to trust your own responses."

William Livingstone is Editor-in-Chief of Stereo Review and a regular quiz panelist on the Saturday broadcasts of the Metropolitan Opera.





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Philharmonic Music Director Zubin Mehta has programmed six Schoenberg works this season, including his monumental cantata Gurrelieder for April performances.

## Another Side to Schoenberg

The 20th century has had more than its share of problematic composers—those acknowledged to be significant and original, but whose music has found its way into the regular repertoire and the hearts of the audience rather slowly and against considerable resist-

against considerable resistance. Of these composers, perhaps none has been perceived as so intensely problematic as Arnold Schoenberg. On the one hand, not even Schoenberg's detractors would deny his importance as a pivotal figure in the history and evolution of modern musical language. Nor would they claim that his developments—from his early break with the strictures of tonality, to his de-

velopment of the twelve-tone serial method—have been merely theoretical ones.

On the other hand, nearly 32 years after his death, Schoenberg's name still strikes fear into the hearts of many concertgoers who have never come to terms with his theories (or what they believe to be his theories) and his music (or, in many cases, what they suspect his music must be like).

But is Schoenberg's music really all that fearsome?

During the composer's earliest period, which lasted until about 1908, Schoenberg offered music in which we can hear a late-19th century use of tonality—that is, an approach in which tonality as such continues to exert its traditional hold over the

music, although its power is diluted by the complete freedom the composer had to travel between distant keys. By 1908, Schoenberg felt he had taken this extended use of tonality as far as he could. He was also finding himself attracted to texts for

vocal settings, as well as purely instrumental ideas, that he felt demanded a new way of using dissonance within musical structures. The music of this period is known by many names, among them atonality (Schoenberg preferred pantonality), and perhaps better because of its relation to other artistic currents of the time, expressionism.

The style Schoenberg is most strongly associated with, though, is the serial method, in which the twelve-tones of the scale were used in predetermined sequences-or, in permutations of those sequences and in harmonic combinations based on either the sequences or their permutations. Schoenberg developed this method in about 1920, and developed it until the mid-1930s, after which he began combining twelve-tone writing with some of the less rigidly ordained atonality of the period. It is the music of these last two periods that has given Schoenberg's music its reputation for severity.

The six Schoenberg works chosen by the Philharmonic are presented nearly chronologically (that is, at least, in order of

(continued on page 34)

## Allan Kozinn



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#### Meet the Artists



James Meena, a native of Cleveland, Ohio, was graduated from the Baldwin-Wallace College Conservatory of Music, Berea, Ohio in 1973 with a Bachelor's degree in music. He earned a Master of Fine Arts degree in music with a major in conducting from Car-

negie-Mellon University, Pittsburgh, Pennsylvania in 1978. Mr. Meena was a conducting apprentice at the Blossom Festival School of the Cleveland Orchestra, Kent, Ohio and served as an opera conducting and directing intern with the Minnesota Opera, St. Paul, Minnesota. He served as Music Director for the Pittsburgh Public Theatre, Pittsburgh, Pennsylvania where he was responsible for

all incidental music for Public Theatre productions. He has studied conducting with Thomas Michalak, New Jersey Symphony; Robert Page, Cleveland Orchestra; and violin and conducting with Boris Halip, formerly of the Bolshoi Ballet. At present, James Meena serves as General Director for The Opera Workshop, Inc./Pennsylvania Opera Festival; the Music Director for the McKeesport Symphony Orchestra and McKeesport Symphony Chamber Orchestra; the Chorus Master for Pittsburgh Opera, Inc., and the Associate Conductor of the Mendelssohn Choir of Pittsburgh. Under his artistic and administrative guidance, the Opera Workshop, Inc. sponsors "Domingo in Pittsburgh" -a series of master classes with Placido Domingo and Franco Iglesias in February 1983. The annual Pennsylvania Opera Festival has been expanded to a five-week season including the mounting of a double bill,

Cavalleria Rusticana and The Medium; The Barber of Seville and a world premiere of Hippolytus by Pennsylvania composer Joseph Summer.



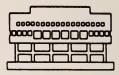
Franco Iglesias has enjoyed an international career with much success in the operatic field. He made his debut at the age of fifteen singing zarzuela music with the mother of Placido Domingo in his native Mexico. Five years later, he joined the rooster of

La Scala after winning their prestigious competition, and began a career that would encompass a repertoire of sixty-two roles. Iglesias has performed in the major opera houses of London and Paris as well as throughout Germany and Italy, and shared the stage with such great artists as Callas, Tebaldi, del Monaco and di Stefano, Franco Iglesias was the recipient of two major grants in the United States: the Ford and Rockefeller Foundations. In addition, he was winner of such competitive contests as the Verdi Competition in Bussetto, and those of Parma, Lyons and Marseilles. As Artistic Director, Maestro Iglesias held posts in both El Palacio de Bellas Artes in Mexico City and the National Opera of Venezuela. He is presently the advisor to the Israeli National Opera Company in Tel Aviv, where he directed for many years. It was during this period that he was influential in the guidance of Placido Domingo's career. In addition to his extensive directing experience throughout the United States, he is currently Director of the Special Opera Training Program at the Philadelphia College of Performing Arts and vocal advisor for the Astral Foundation. Franco Iglesias is the General Director and Founder of the Westchester Lyric Festival as well as the Center for Opera Performance, an extension of that Festival. Future artistic endeavors include two premiere festivals in Mexico: as Artistic Director of the Festival of Music and Dance in Taxco and the International Operatic Festival of Acapulco in the summer of 1983, both of which will engage young American singers.

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completion: Gurrelieder was started in 1900, making it the earliest work in the series, in one sense; but it was not completed until 1912, and is presented as the penultimate work, just before the twelvetone Variations for Orchestra). First on the bill (already performed, this past October) was Pelleas und Melisande, Op. 5, a sensuously scored symphonic poem Schoenberg composed in Berlin, in 1902, apparently unaware of Debussy's opera on the same subject, premiered that year. Then 28 years old, Schoenberg had moved to Berlin from Vienna (he would move back and forth between those two poles several times before settling in the United States in 1934) after encountering resistance there from the conservative musical establishment. It was in Berlin that Richard Strauss took an interest in Schoenberg, after the younger composer showed him the scores (in progress) of Pellegs and Gurrelieder.

Completed by 1903, Pelleas did not have its premiere until 1905-two years after Schoenberg returned to Vienna. Gustav Mahler had also become interested in Schoenberg's early music, and while he did not always understand Schoenberg's goals. he remained supportive (publicly, privately and even financially) until the end of his life. Strauss, on the other hand, eventually rescinded his early support, noting in a letter to Alma Mahler (in 1913) that "only a psychiatrist can help poor Schoenberg now," but adding that he ought to be awarded the Mahler Memorial grant anyway, because "you never can tell what posterity will say."

Pelleas (and Gurrelieder, for that matter) drew together the styles of two hitherto opposing and seemingly unreconcilable camps—the Wagnerian and the Brahmsian, to which Schoenberg's own early thumbprint was added. That thumbprint grew more distinctive in the Chamber Symphony No. 1, Op. 9 (January 27, 28, 29, February 1, 8), scored for fifteen solo instruments, and completed in 1906. At the start, Schoenberg distances his music from the strictures of tonality by establishing two thematic elements, one based on the

interval of a fourth, the other on a wholetone scale. Elements of Romanticism remain—particularly in the way the Adagio section develops—but on the whole, the melodies are more angular than lush.

Schoenberg has written that the Chamber Symphony marks the end of his first period, and indeed, there was a transitional hiatus during which he increasingly devoted his creative energies to painting, rather than to composition. By 1908 his works took a new course—but one hinted at in the Chamber Symphony—in which dissonance could stand on its own as an expressive element, no longer dependent upon a consonant resolution for its meaning.

Erwartung, Op. 17 (February 17, 18, 19, 22) is an extraordinary demonstration of the second style's expressive latitudes. A half-hour monodrama (composed in the space of seventeen days, in 1909) for an unnamed woman, Erwartung captures the protagonist's apprehension as she searches for her lover in the forest, finds him murdered, and recalls their love—a set of dramatic circumstances Schoenberg believed could not be adequately conveyed within the bounds of tonality.

The Five Pieces for Orchestra, Op. 16 (April 7, 8, 9, 12) were completed just a few months before Erwartung, and shows the other side of Schoenberg's new coin, his desire to capture even the most tumultuous (and alternately, the calmest) emotions in brief, concise forms. At the time of its premiere (by Sir Henry Wood, at a London Promenade Concert of 1912), even critics sympathetic to Schoenberg confessed they didn't know what to make of the set. Today, its dissonances are part of our vocabulary and sound more ordinary.

For many, the enormous Gurrelieder (April 21, 26) is Schoenberg's masterpiece; in any case, it is his largest, most extravagant orchestral work, scored for soloists, a large orchestra and a huge chorus. It also boasts a dramatic text by poet Jens Peter Jacobsen.

Gurrelieder opens with a lengthy orchestral prelude in a shimmering, Wagnerian style (there are, in fact, 35 leitmotifs









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from which the score is woven), followed by an exposition of the love between King Waldemar and Tove. Waldemar's jealous queen has Tove killed, as we are informed at length by the Wood-Dove as the first part comes to a close. In Part II, Waldemar laments Tove's death and curses God for allowing her murder. In the third part, his spirit is condemned to ride nightly at the head of his ghostly band of vassals, searching for Tove, only to be swept back into their graves at daybreak, when Waldemar realizes that through the beauty of nature—wood, lake, starlight and clouds—he can again feel Tove's love.

The work was a spectacular success when it was first performed, in 1913. But as Charles Rosen writes in his fascinating analysis of the composer's work, Schoenberg (Princeton University Press, 1981), this triumph "was a posthumous one... for a composer who had changed almost beyond recognition." His more recent

music was, in fact, encountering resistance

The First World War interrupted Schoenberg's creative quest. When he returned to composing, it was in 1920, and he began working along the new lines of the twelvetone method. As at the start of the expressionist period, he at first turned to smaller, concise forms. By 1928, though, he had completed the first full-scale orchestral twelve-tone work, the Variations for Orchestra, Op. 31 (April 28, 29, 30, May 3), a landmark 20th-century score. For Schoenberg, this was an orchestral variation set, in a neo-Classic form (but a Romantic feeling of grandness), with an introduction, a theme, nine variations on that theme, and a finale-only in a new language that, Schoenberg believed, was only a natural outgrowth of all that had gone before it.

Allan Kozinn is a frequent contributor on the arts to various national publications.

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THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983

Monday 31 January 1983 at 8:00pm

#### TWENTY-SIXTH STUDENT RECITAL

T

Quartet in B flat major for Winds with Piano Accompaniment

Amilcare Ponchielli (1834-1886)

Mark McEwen, oboe Burt Hara, clarinet
Bart Feller, flute Paul Garment, Eb clarinet
Joanne Pearce, piano

II

An Amethyst Remembrance

Robert Convery

1 The Bee is not afraid of me 2 That first Day (1954-

3 A sepal, petal, and a thorn 4 To love thee

5 The Heart asks Pleasure - first - 6 A single Clover Plank

7 Forbidden Fruit The 8 The Spider 9 I held a Jewel

10 After great pain

Judith Pannill, soprano Robert Convery, piano

Fables

Convery

1 The Purpose of Fable-Writing 2 AEsop at Play

3 The Dog in the River 4 The Man and the Weasel

5 The Purpose of Fable-Writing

Reginald Pindell, baritone Edward P. Gazouleas, viola Richard Ranti, bassoon

Songs for Ruth

Convery

1 Now for a few Days 2 Strawberries

3 Some days are Born Clowns 4 That Summer

5 Walking Your Farm

Ruth Starkey, mezzo-soprano
Violaine Melançon, violin

Edward P. Gazouleas, viola
Robert Convery, piano

#### INTERMISSION

III

Trio for Piano, Oboe, and Bassoon Presto - Andante - Rondo

Francis Poulenc (1899-1963)

Mark McEwen, oboe Richard Ranti, bassoon Makoto Ueno, piano

Mark McEwen: Student of John de Lancie Bart Feller: Student of Julius Baker and John Krell Burt Hara: Student of Donald Montanaro

Paul Garment: Graduatingstudent of Donald Montanaro
Joanne Pearce: Student of Eleanor Sokoloff

Judith Pannill: Student of Raquel Adonaylo Robert Convery: Student of Ned Rorem

Reginald Pindell: Graduating student of Raquel Adonaylo Edward P. Gazouleas: Student of Michael Tree

Richard Ranti: Graduating student of Sol Schoenbach Ruth Starkey: Student of Raquel Adonaylo

Violaine Melançon: Graduating student of David Cerone Makoto Ueno: Student of Jorge Bolet

Dr. Vladimir Sokoloff prepared the Poulenc Raquel Adonaylo prepared the songs

Mr. Convery's songs receive their World Premiers this evening

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

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For concert information please call 893-5260 between 11:00am and 4:00pm.

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Wednesday February 2 1983 at 8:00pm

# TWENTY-SEVENTH STUDENT RECITAL

Ι

Dein blaues Auge Sonntag Wir wandelten Johannes Brahms (1833-1897)

Widmung Er ist's Warte, warte, wilder Schiffmann Geständnis Robert Schumann (1810-1856)

Blair Wilson, tenor Sylvia Lee, piano

II

Sonata for Violin Solo Tempo di ciaconna Fuga Melodia Presto Béla Bartók (1881-1945)

Michaela Paetsch, violin

III

Variations sérieuses, Op. 54

Felix Mendelssohn (1809-1847)

Keiko Sato, piano

Blair Wilson: Student of Marianne Casiello Michaela Paetsch: Student of Szymon Goldberg Keiko Sato: Student of Gary Graffman

Sylvia Lee prepared the songs

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

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Dr. Vladimir Sokoloff, Director of Concert Programs

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 4 February 1983 at 8:00pm

# TWENTY-EIGHTH STUDENT RECITAL

Ι

Sonata for Cello and Piano in A major, Op. 69 Allegro ma non tanto Scherzo Adagio cantabile Allegro vivace Ludwig van Beethoven (1770-1827)

Ramon Bolipata, cello Keiko Sato, piano

II

The Ugly Duckling, Op. 18 (Romance based on the Andersen Fairy Tale)

Sergei Prokofiev (1891-1953)

Karen Noteboom, soprano Ghenady Meirson, piano

III

Five Melodies, Op. 35bis

Prokofiev

Rève d'enfant, Op. 14

Eugène Ysaye (1858-1931)

Liebesleid

Fritz Kreisler (1875-1962)

La Gitana

Kreisler

Martin Chalifour, violin Ghenady Meirson, piano

Ramon Bolipata: Student of Orlando Cole Keiko Sato: Student of Gary Graffman Karen Noteboom: Student of Marianne Casiello Ghenday Meirson: Student of Dr. Vladimir Sokoloff Martin Chalifour: Student of Jascha Brodsky and David Cerone Ghenady Meirson prepared The Ugly Duckling

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THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Monday 7 February 1983 at 8:00pm

# TWENTY-NINTH STUDENT RECITAL

Ι

Prelude and Fugue on B-A-C-H

Franz Liszt (1811-1886)

Angelo Rosati, organ

II

String Quartet No. 5
Allegro - Adagio molto - Scherzo Andante - Finale: Allegro vivace

Béla Bartók (1881-1945)

Maria Bachmann, violin Roberto Diaz, viola Emmanuelle Boisvert, violin Keith Robinson, cello

# INTERMISSION

III

Bachianas Brasileiras No. 1 for Eight Cellos (1930) Introduction - Animato Prelude (Modinha) Fugue (Conversa) Heitor Villa Lobos (1887-1959)

Ramon Bolipata, cello Eva Leininger, cello Michael Kannen, cello Peter Stumpff, cello Raymond Wang, cello Lawrence Figg, cello Keith Robinson, cello Karen Meier, cello directed by Orlando Cole

Bachianas Brasileiras No. 5 for Soprano and Eight Cellos (1938-1945) Aria - Dansa Villa Lobos

Ruth D'Agostino, soprano

Ramon Bolipata, cello
Michael Kannen, cello
Raymond Wang, cello
Keith Robinson, cello
directed by Orlando Cole

Eva Leininger, cello
Peter Stumpf, cello
Lawrence Figg, cello
Karen Meier, cello

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Angelo Rosati: Student of John Weaver
Maria Bachmann: Student of Szymon Goldberg
Emmanuelle Boisvert: Student of David Cerone
Roberto Diaz: Student of Joseph de Pasquale
Keith Robinson: Student of David Soyer
Ramon Bolipata: Student of Orlando Cole
Michael Kannen: Student of Orlando Cole
Raymond Wang: Student of Orlando Cole
Eva Leininger: Student of Orlando Cole
Peter Stumpf: Student of Orlando Cole
Lawrence Figg: Student of Orlando Cole
Karen Meier: Student of Orlando Cole
Ruth D'Agostino: Graduating student of Todd Duncan

Mischa Schneider prepared the Bartók Orlando Cole prepared the Villa Lobos

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Dr. Vladimir Sokoloff, Director of Concert Programs

# \*

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Wednesday 9 February 1983 at 8:00pm

# THIRTIETH STUDENT RECITAL

I
Prelude and Fugue in D major, S. 532

Johann Sebastian Bach

Johann Sebastian Bach (1685-1750)

Marco Mendez, organ

II

Sonata in G Minor for
Violin and Continuo
Adagio - Vivace - Grave - Allegro

Georg Philipp Telemann (1681-1767)

Mary-Margaret Rey, violin Angelo Rosati, organ

TTT

Sonata for Solo Violin Tempo di ciaccona Fuga: Risoluto non tro-po Melodia: Adagio Presto Béla Bartók (1881-1945)

Jun-Ching Lin, violin

# INTERMISSION

IV

Quartet in E flat major, Op. 12
Adagio non troppo
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

Felix Mendelssohn (1809-1847)

Michaela Paetsch, violin Christine Rutledge, viola Caroline Dubé, violin Pegsoon Whang, cello

Marco Mendez: Student of John Weaver

Mary-Margaret Rey: Student of Yumi Ninomiya

Angelo Rosati: Student of John Weaver

Jun-Ching Lin: Student of Jascha Brodsky and David Cerone

Michaela Paetsch: Student of Szymon Goldberg

Caroline Dubé: Student of Jascha Brodsky and Jaime Laredo

Christine Rutledge: Student of Michael Tree

Pegsoon Whang: Student of David Soyer

Mischa Schneider prepared the Mendelssohn

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 14 February 1983 at 8:00pm

# THIRTY-FIRST STUDENT RECITAL

Sonata for Viola and Piano in F minor, Op. 120, No. 1 Allegro appassionato Andante un poco adagio Allegretto grazioso Vivace

Johannes Brahms (1833-1897)

George Pascal, viola David Lofton, piano

II

Sonata for Violin and Piano in D minor, Op. 108 Allegro Adagio Un poco presto e con sentimento Presto agitato

Michi Sugiura, violin Seung-Hee Hyun, piano

## INTERMISSION

TII

Trio for Violin, Cello, and Piano Felix Mendelssohn No. 1 in D minor, Op. 49 Molto allegro agitato Andante con moto tranquillo Finale: Allegro assai appassionato

(1809-1847)

Cathy Meng, violin Keith Robinson, cello Keiko Sato, piano

George Pascal: Graduating student of Michael Tree David Lofton: Student of Dr. Vladimir Sokoloff Michi Sugiura: Student of Arnold Steinhardt and Yumi Ninomiya Seung-Hee Hyun: Student of Eleanor Sokoloff Cathy Meng: Graduating student of David Cerone Keith Robinson: Student of David Soyer Keiko Sato: Student of Gary Graffman

> Karen Tuttle prepared the viola sonata Felix Galimir prepared the Mendelssohn

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 16 February 1983 at 8:00pm

# THIRTY-SECOND STUDENT RECITAL

Four Times Three for Percussion Moderately fast (marcato) Slowly Moderately fast

Harold J. Brown, Jr.

David DePeters Charles Ross Kenneth Every Patrick Shrieves

II

Concerto in B-flat major for Harp George Frederick Handel Allegro moderato Larghetto Allegro moderato

(1685-1759)

Therese Elder, harp Arnan Wiesel, piano

# INTERMISSION

III

Sonata for Violin and Piano No. 9 in A major, Op. 47 "Kreutzer" Adagio sostenuto - presto Andante con variazioni Presto

Ludwig van Beethoven (1770-1827)

Michaela Paetsch, violin Ketty Nez, piano

David DePeters: Student of Gerald Carlyss Kenneth Every: Student of Gerald Carlyss Charles Ross: Student of Gerald Carlyss Patrick Shrieves: Student of Gerald Carlyss Therese Elder: Student of Marilyn Costello Arnan Wiesel: Student of Seymour Lipkin Michaela Paetsch: Student of Szymon Goldberg Ketty Nez: Graduating student of Seymour Lipkin

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE OF John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 February 21, 1983

THIRTY-FOURTH STUDENT RECITAL

Sonata for Violin and Piano in C major, K. 296 Allegro vivace Andante sostenuto Rondo: Allegro

Wolfgang Amadeus Mozart (1756-1791)

Da-Hong Seetoo, violin Chenady Meirson, piano

Ballade for Harp

Carlos Salzedo (1885-1961)

Susan Bennett Taylor, harp

III

Sonata for Viola and Piano, Op. 11, No. 4 Paul Hindemith Fantasie - Thema mit Variationen - Finale

(1895-1963)

Edward P. Gazouleas, viola Nozomi Takashima, piano

### INTERMISSION

Trio for Piano, Violin, and Cello Ludwig van Beethoven in C minor, Op. 1, No. 3 (1770-1827)Allegro con brio - Andante cantabile con variazioni -Menuetto: Quasi allegro - Finale: Prestissimo

> Mitchell Newman, violin Robert LaRue, cello Arnan Wiesel, piano

Da-Hong Seetoo: Student of David Cerone Ghenady Meirson: Student of Dr. Vladimir Sokoloff Susan Bennett Taylor: Student of Marilyn Costello Edward P. Gazouleas: Student of Michael Tree Nozomi Takashima: Student of Dr. Vladimir Sokoloff Mitchell Newman: Student of David Cerone and Yumi Ninomiya Robert LaRue: Student of David Soyer Arnan Wiesel: Student of Seymour Lipkin

Karen Tuttle prepared the Beethoven and the Hindemith

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<del>\*\*\*\*\*</del>

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Dr. Vladimir Sokoloff, Director of Concert Programs

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Fifty-eighth Season 1982-1983 Wednesday 23 February 1983 at 8:00pm in Studio IIJ

> The Curtis Opera Department Presents An Evening of Scenes from Opera

Cosi fan tutte

Duet from Act II

Fiordiligi Dorabella

Wolfgang Amadeus Mozart (1756-1791)

Judith Pannill Janellen Farmer

The Barber of Seville

Duet from Act I
Count Almaviva
Figaro

Aria and Duet, Act II Rosina

Rosina Figaro Gioacchino Rossini (1792-1868)

Patrick Romano Michael Willson

Candace Sassaman Paul Messal

Idomeneo

Aria and Duet, Act III

Ilia Idamantes Judith Pannill Sharon Anstine

Don Pasquale

Duet from Act III

Don Pasquale

Norina

Gaetano Donizetti (1797-1848)

Mozart

Frank Barr Bettina Benedetto

Sharon Anstine

Karen Noteboom

John Myers

# INTERMISSION

Werther

Aria and Scene, Act III Charlotte

Sophie

Jules Massenet

(1842-1912)

Faust

Church Scene Marguerite

Marguerite Mephistopheles Judith Pannill

Charles Gounod

(1818-1893)

Giuseppe Verdi (1813-1901)

<u>Otello</u>

Quartet from Act II Desdemona

Emilia Otello Jago Ruth D'Agostino Janellen Farmer Gregory Hopkins Reginald Pindell

The Tales of Hoffmann
Trio from Act III

Antonia Her mother Dr. Miracle Jacques Offenbach (1819-1880)

Candace Sassaman Sharon Anstine Reginald Pindell Staged by Boris Goldovsky and Richard Crittenden
Played by Boris Goldovsky and Kathleen Scott
Assistant to Mr. Goldovsky: Fredric Popper

Sharon Anstine, Gregory Hopkins, Judith Pannill, and Reginald Pindell are students of Raquel Adonaylo.

Karen Noteboom is a student of Marianne Casiello.

Ruth D'Agostino and John Myers are students of Todd Duncan.

Janellen Farmer, Patrick Romano, Michael Willson, Candace Sassaman, Paul Messal, Frank Barr, and Bettina Benedetto are students with Mr. Goldovsky in the Operatic Techniques Department.

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Friday 25 February 1983 at 8:00pm

THIRTY-FIFTH STUDENT RECITAL

Т

Chaconne in D minor (from Partita No. 2, S. 1004) Johann Sebastian Bach (1685-1750)

David Salness, violin

TT

Sonata No. 1 for Gamba and Keyboard Adagio - Andante - Allegro moderato Bach

Sonata for Viola and Piano in B-flat major Maestoso - Allegro Henri Vieuxtemps (1820-1881)

Barcarolla: Andante con moto Finale Scherzando: Allegretto

Amy Brandfonbrener, viola Nozomi Takashima, piano

III

Sonata for Cello and Piano in F major, Op. 5, No. 1 Adagio sostenuto - Allegro Allegro vivace Ludwig van Beethoven (1770-1827)

Raymond Wang, cello Arnan Wiescl, piano

INTERMISSION

IV

A Night Piece for Flute and Strings

Arthur Foote (1853-1937)

Bart Feller, flute
Violaine Melançon, violin Christine Rutledge, viola
Caroline Dubé, violin Pegsoon Whang, cello

Il Tramonto (Poemetto lirico)
(text by Shelley)

Ottorino Respighi (1879-ñ936)

Ruth D'Agostino. soprano
David Salness, violin Mary Hammann, viola
Laura Park, violin Lawrence Figg, cello

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THE CURTIS INSTITUTE OF MUSIC
John de Lancie, DIrector
Curtis Hall Fifty-eighth Season 1982-1983
Monday 28 February 1983 at 8:00pm

# THIRTY-SIXTH STUDENT RECITAL

Ι

Sonata in D minor for Organ, Op. 65, No. 6 Felix Mendelssohn (1800-1847)

Angelo Rosati, organ

тт

Sonata in A minor for Flute, Bassoon, Cello, and Harpsichord Largo - Allegro - Largo - Allegro molto Antonio Vivaldi (1678-1741)

Heidi Ruby, flute Richard Ranti, bassoon
Eva Leininger, cello
Joanne Pearce, harpsichord

Bachianas Brasileiras No. 6 Aria Fantasia Heitor Villa Lobos (1887-1959)

Heidi Ruby, flute Richard Ranti, bassoon

# INTERMISSION

III

String Quartet No. 2 Moderato Allegro molto capriccioso Lento Béla Bartók (1881-1945)

The Ridge Quartet
Krista Bennion, violin Matthias Buchholz, viola
Robert Rinehart, violin Ramon Bolipata, cello

Angelo Rosati: Student of John Weaver
Heidi Ruby: Graduating student of Julius Baker and John Krell
Richard Ranti: Graduating student of Sol Schoenbach
Eva Leininger: Student of Orlando Cole
Joanne Pearce: Student of Eleanor Sokoloff
Krista Bennion: Student of David Cerone and Jaime Laredo
Robert Rinehart: Student of David Cerone and Jaime Laredo

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Dr. Vladimir Sokoloff, Director of Concert Programs

Cathedral Village 600 Cathedral Rd. Philadelphia, PA 19128

# CATHEDRAL HALL

Woodwind concert by students of THE CURTIS INSTITUTE OF MUSIC March 1, 1983

Divertissement for Oboe, Clarinet an Roger Wiesm Carl Jackso David McGil	eyer (oboe) n (clarinet)
Two Pieces for Winds	
Carl Jackson ) clarinets David Ciolkowski )	Charles Gounod (1818-1893) Andrea Plesnarski ) Roger Wiesmeyer ) oboes  David Baughman, Jr bassoons Lawrence Burke ) bassoons weers) horns
Divertissement, Op.36 for 10 Winds	<b>E</b> mile Bernard (1843-1902)
Andrea Plesnarski ) oboes Roger Wiesmeyer ) oboes	David Ciolkowski ) clarinets Carl Jackson ) clarinets David Baughman.Jr.) bassoons Lawrence Burke ) horns wers)



# THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

John delancie, Director

Present a Student Recital

Wednesday, March 2, 1983

**PROGRAM** 

I

Sonata for Viola and Piano in E Flat Major, Opus 120 No. 2-Johannes Brahms

Allegro amabile Appassionato ma non troppo Allegro Andante con moto

Geraldine Rice - Viola

Michael Eto - Piano

ΙI

Depuis Le Jour, from "Louise" At the Well

Charpentier Hageman

Sheila Harris - Soprano

Michael Eto - Piano

HI

Di Provenza Il Mar, from "La Traviata" Chanson Du Toreador, from "Carmen" Verdi Bizet

Reginald Pindell - Baritone

Michael Eto - Piano

I۷

Dost Recollect that Light-Revealing Journey, Duet from "Thais" Massenet Bess, You is my woman, Duet from "Porgy and Bess" Gershwin

Sheila Harris - Soprano

Reginald Pindell - Baritone

Michael Eto - Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

The Steinway is the official piano of the Curtis Institute of Music

NO SMOKING PLEASE





Emanuel Devermann (1902 - 1942)

In 1938 the New York Times hailed Emanuel Feuermann as, "the peer of any in whatever instrument." Yet, today, Feuermann's artistry is virtually unknown to many music lovers. He was born in Kolomea, Galicia — a part of the Austrian Empire — on November 22, 1902 and he died less than forty years later in New York City on May 25, 1942. His death, the unfortunate result of a minor operation, was an especially tragic loss. Despite his short life, Feuermann left a vivid impression on the musical world, convincing many people that he was not only one of the greatest cellists of the twentieth century, but one of the greatest musicians as well.

# Emanuel Feuermann Memorial Presentations Curtis Hall, Wednesday, 2 March 1983, 4:00 P.M.

on tour through November 1982

During 1982, the 80th anniversary of the birth of Emanuel Feuermann, The Feuermann Society is presenting a series of programs celebrating the artistry of this great musician.

The programs, being given internationally over radio and television as well as for live audiences, include the Feuermann performances filmed in 1940, a background of Feuermann's life accompanied by corresponding slides, a sample of the cellist's recordings, and taped interviews with Feuermann colleagues. The Emanuel Feuerman Memorial Presentations are for the purpose of perpetuating the Feuermann legacy.

The Feuermann Society, Inc., newly formed, is a permanent musical organization, the aim of which is to establish an archive so that the invaluable musical treasury Feuermann has left is made available to the public.

Organizations or individuals interested in securing program dates or further information, or in making a tax deductible contribution to The Feuermann Society may write to:

Emanuel Feuermann Memorial Presentations
The Feuermann Society, Inc.
2992-B Ivy Hill Circle
Cortland, Ohio 44410
telephone: (216) 372-1317

authorized by the Feuermann family

Emanuel Ieuermann Memorial Presentations The Feuermann Society, Inc. 2902-B Lyy Hill Circle Cortland, Dhio 4410



THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Wednesday 2 March 1983 at 8:00pm

\*

# THIRTY-SEVENTH STUDENT RECITAL

Ι

The King's Hunt John Bull (arranged by Marcel Grandjany) (1563-1628)

Impromptu in D-flat major, Op. 86 Gabriel Fauré (1845-1924)

Paula Provo, harp

II

Concert Etude in D-flat Major "Un sospiro" Franz Liszt (1811-1886)
Concert Etude, Gnomenreigen Liszt

Scherzo No. 2 in B-flat minor, Op. 31 Frederick Chopin (1810-1849)
Ostinato Héla Bartók (from Mikrokosmos) (1881-1945)

Kathy Chi, piano

TTT

Romance for Violin in F minor, Op. 11 Antonin Dvorák
(1841-1904)
Polonaise in D major, Op. 4 Henryk Wieniawski
(1835-1880)

Vesna Stankovic, violin Nozomi Takashima, piano

Paula Provo: Student of Marilyn Costello Kathy Chi: Student of Eleanor Sokoloff Vesna Stankovic: Student of David Cerone Nozomi Takashima: Student of Dr. Vladimir Sokoloff

the institute's students offer stimulating musical occasions of professional in the starting time for our events is 8:00pm. We would appreciate your leaving are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 4 March 1983 at 8:00pm

# THIRTY-SEVENTH STUDENT RECITAL

.

Ballade No. 1 in G minor, Op. 23 Ballade No. 2 in F major, Op. 38 Frederick Chopin (1810-1849)

Yang Sook Lee, piano

TT

Märchenbilder, Op. 113 (1851) Nicht schnell - Lebhaft - Robert Schumann (1810-1856)

Langsam, mit melancholichem Ausdruck - Rasch

Michaela Kemp, viola Yang Sook Lee, piano

# INTERMISSION

III

This Quiet Dust:
Three Poems by Emily Dickinson
After Great Pain
This Quiet Dust
Last Directions

Clark Griffith (1964- )

Karen Noteboom, soprano Lisa Messineo, oboe Clark Griffith, piano

IV

Suite Italienne for Violin and Piano
Introduzione - Serenate Tarentella- Gavotta con due variazioni Scherzion - Minuetto e Finale

Igor Stravinsky (1882-1971)

Sara Parkins, violin David Lofton, piano

Yang Sook Lee: Student of Gary Graffman
Michaela Kemp: Student of Joseph de Pasquale
Karen Noteboom: Student of Marianne Casiello
Lisa Messineo: Student of John de Lancie
Clark Griffith: Composition student of David Loeb
Sara Parkins: Student of Jascha Brodsky and Yumi Ninomiya
David Lofton: Student of Dr. Vladimir Sokoloff

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Monday 7 March 1983 at 8:00pm

# THIRTY-NINTH STUDENT RECITAL

Ι

Sonata No. 30 in E major, Op. 109 Ludwig van Beethoven
Vivace ma non troppo - Adagio espressivo (1770-1827)
Prestissimo
Tema (andante molto cantabile) - Var. I (molto espressivo)
Var. II (leggerment) Var. III (Allegro vivace)
Var. IV (un poco meno andante) Var. V (allegro ma
non troppo) Var. VI (tempo primo del Tema)

Seung-Hee Hyun, piano

П

Quartet for Piano and Strings in C minor, Op. 60
Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Laura Park, violin MichaelKannen, cello Roberto Diaz, viola Keiko Sato, piano

# INTERMISSION

III

Sextet for Strings in B-flat major, Op. 18 Allegro ma non troppo Andante, ma moderato Scherzo: Allegro molto Rondo: Poco allegretto e grazioso

Brahms

David Salness, violin
Cathy Meng, violin
George Pascal, viola
Cathy Meng, viola

Seung-Hee Hyun: Student of Eleanor Sokoloff
Laura Park: Student of Jascha Brodsky
Roberto Diaz: Student of Joseph de Pasquale
Michael Kannen: Graduating student of Orlando Cole
Keiko Sato: Student of Gary Graffman
David Salness: Student of David Cerone
Cathy Meng: Graduating student of David Cerone
George Pascal: Graduating student of Michael Tree
Mary Hammann: Student of Michael Tree
Keith Robinson: Student of David Soyer
Lawrence Figg: Student of Orlando Cole

Mischa Schneider prepared the quartet Felix Galimir prepared the sextet

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Wednesday 9 March 1983 at 8:00pm

# FORTIETH STUDENT RECITAL

Ι

Sonata for Two Flutes Adagio - Allegro -Sarabande - Allegro Jean Jaques Naudot (? - 1762)

Gigi Mitchell Velasco Bart Feller

Andante and Rondo for Two Flutes, Op. 25

Franz Doppler (1821-1883)

Gigi Mitchell Velasco Bart Feller Hugh Sung, piano

II

Centone No. 5

Kanon

Golyarde's Ground

Woot Beew Wag

Samuel Scheidt (1587-1654) Johann Pachelbel (1653-1706) Malcolm Forsyth (1936- ) Billy Joel (1949- )

The Goliard Brass Quintet
C. Benjamin Mundy, trumpet Timothy Soberick, trombone
Joseph E. Burzinski, trumpet Blair Bollinger, bass trombone
N. Martin Tipton, horn

# INTERMISSION

III

Divertissement for Two Winds, Op. 36
Andante sostenuto - Allegro molto moderato
Allegro vivace

Emile Bernard (1843-1902)

Andante - Allegro non troppo

John Thorne, flute Bart Feller, flute Andrea Plesnarski, oboe Roger Wiesmeyer, oboe

Susan Carroll, horn

David Ciolkowski, clarinet Carl Jackson, clarinet David Baughman, Jr., bassoon Lawrence Burke, bassoon Shelley Showers, horn Gigi Mitchell Velasco: Graduarin student of Julius Baker and John Baker Bart Feller: Student of Julius Baker and John Krell Hugh Sung: Student of Jorge Bolet and Eleanor Sokoloff C. Benjamin Mundy: Student of Frank Kaderabek Joseph E. Burzinski: Student of Frank Kaderabek Timothy Soberick: Class of '81 Blair Bollinger: Student of Glenn Dodson and Charles Vernon N. MArtin Tipton: Student of Myron Bloom John Thorne: Student of Julius Baker and John Krell Andrea Plesnarski: Student of John de Lancie Roger Wiesmeyer: Student of John de Lancie David Ciolkowski: Student of Donald Montanaro Carl Jackson: Student of Donald Montanaro Lawrence Burke: Student of Sol Schoenbach David Baughman, Jr.: Student of Sol Schoenbach Susan Carroll: Student of Myron Bloom Shelley Showers: Student of Myron Bloom

John de Lancie prepared the Bernard

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Howard Kornblum, Concert Division Director

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# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 11 March 1983 at 8:00pm

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# THE CURTIS FACULTY SERIES

# ARNOLD STEINHARDT

Τ

Sonata in A major For Violin Solo, Op. 42, No. 2 Max Reger Allegro con grazia (1873-1916)
Andantino
Prestissimo

II

Partita No. 2 in D minor for Violin Solo, S. 1004 Allemande Courante Sarabanda Giga

Ciaconna

Johann Sebastian Bach (1685-1750)

# INTERMISSION

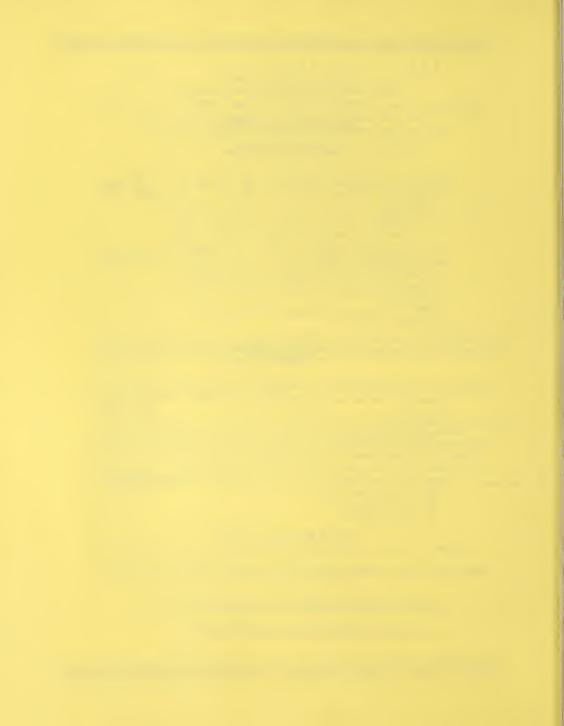
III

Sonata in A minor for Violin Solo, Op. 27, No. 2 Eugène Ysaÿe
Obsession (1858-1931)
Malinconia
Danse des ombres
Les furies

IV

Three Caprices from Op. 1 No. 17 in E flat major No. 9 in E major No. 24 in A minor Niccolo Paganini (1782-1840)

Arnold Steinhardt, violin



THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983

Sunday 13 March 1983 at 3:00pm

## FORTY-FIRST STUDENT RECITAL

The Doublebass Class of Roger Scott

Sonata for Doublebass in G major J. F. Dandrieu Prelude (adagio) - Allegro - Aria affetuoso - (1682-1738) Adagio - Gigue (allegro) - Gavotte (allegro)

> Cleland Noe, doublebass Clark Griffith, piano

Per questa bella mano, Concert Aria for Baritone, Doublebass, and Piano, K. 612

W. A. Mozart (1756-1791)

John Myers, baritone Calvin Liddle, doublebass Martha Massena, piano

III

Concerto for Doublebass and Piano, Op. 3 Serge Koussevitsky

(1877-1951)

Timothy Cobb, doublebass Clark Griffith, piano

# INTERMISSION

IV

Pieces en concert Prelude - Sicilienne - La Tramba -Plainte - Air de Diable

François Couperin (1668-1733)

Jeremy McCoy, doublebass Clark Griffith, piano

Prayer (from Jewish Life)

Ernest Bloch (1880-1959)

Bruce Ridge, doublebass Clark Griffith, piano

Sonata for Doublebass and Piano

Paul Hindemith (1895-1963)

Nicolas Tsolainos, doublebass David Lofton, piano

Clark Griffith: Composition student of David Loeb David Lofton: Student of Dr. Vladimir Sokoloff

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 14 March 1982 at 8:00pm

# FORTY-SECOND RECITAL

Sonata for Viola da Gamba and Piano Johann Sebastien Bach No. 2 in D major, S. 1028 Adagio - Allegro -Andante - Allegro

(1685–1750)

Michael Kannen, cello Keiko Sato, piano

Duo III for Flute and Viola

Francois Devienne (1759-1803)

Gigi Mitchell Velasco, flute George Pascal, viola

III

Sonata for Flute, Viola, and Harp Claude Debussy Pastorale - Interlude - Finale (1862-1918)

Gigi Mitchell Velasco, flute Joyce Ramée, viola Therese Elder, harp

## INTERMISSION

III

Sonata for Piano and Cello Ludwig van Beethoven in C major, Op. 102, No. 1 (1770-1827) Andante - Allegro vivace

Zart und mit Ausdruck -

Lebhaft leicht

Adagio - Tempo d'Andante - Allegro vivace

Fantasiestücke for Cello and Piano, Op. 73 Robert Schumann (1810-1856)

Rasch und mit Feuer Michael Kannen, cello

Keiko Sato, piano

Michael Kannen: Graduating student of Orlando Cole Keiko Sato: Student of Gary Graffman Gigi Mitchell Velasco: Graduating student of Julius Baker and John Krell George Pascal: Graduating student of Michael Tree Joyce Ramée: Graduating student of Joseph de Pasquale Therese Elder: Student of Marilyn Costello

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Dr. Vladimir Sokoloff, Director of Concert Programs

John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 16 March 1983 at 8:00pm

> WILLIAM SMITH Symphony Orchestra

The Curtis Institute of Music Senior Student Soloists

Ι

Concerto in D major for Violin and Orchestra, Op. 77 J. Brahms (first movement: Allegro non troppo) (1833-1807)

Maria Bachmann, violin

II

Concertino for Clarinet, Op. 26

Carl Maria von Weber (1786-1826)

Paul Garment, clarinet

III

Romanzefor Viola and Orchestra, Op. 85

Max Bruch (1838-1920)

Amy Brandfonbrener, viola

INTERMISSION

IV

Trauermusik for Viola and Strings

Paul Hindemith (1895-1963)

Geraldine Rice, viola

V

Fantasie pastorale hongroise Albert Franz Doppler
Molto andante - Andantino moderato - Allegro (1821-1883)

Gigi Mitchell Velasco, flute

VI

Concerto in E minor for Violin and Orchestra Felix Mendelssohn 2nd movement: Andante (1809-1847)

3rd movement: Allegro molto vivace

Cathy Meng, violin

Maria Bachmann: Graduating student of Szymon Goldberg
Paul Garment: Graduating student of Donald Montanaro
Amy Brandfonbrener: Graduating student of Joseph de Pasquale
Geraldine Rice: Graduating student of Joseph de Pasquale
Gigi Mitchell Velasco: Graduating student of Julius Baker and John Krell
Cathy Meng: Graduating student of David Cerone

## THE ORCHESTRA

#### VIOLINS

Violaine Melançon Laura Park David Salness Martin Chalifour Willem Blokbergen Sharman Plesner Alexander Simionescu Pascale Beaudry

Susan Synnestvedt Suzanne Gilman Eliav Priel Annalee Patipatanakoon Paul Roby Mary-Margaret Rey

#### VIOLAS

Joyce Ramée Nancy Thomas Roberto Diaz Mary Hammann André Roy

# CELLOS

Eva Leininger Robert LaRue James Cooper Lawrence Figg

# DOUBLEBASSES

Nicolas Tsolainos Bruce Ridge

# ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

# FLUTES

Brahms: Heidi Ruby, Bart Feller

Weber: John Thorne Bruch: Bart Feller Doppler: Bart Feller

Mendelssohn: Bart Feller, John Thorne

#### OBOES

Brahms: Mark McEwen, Betsy Starr Weber: Betsy Starr, Roger Wiesmeyer Bruch and Doppler: Betsy Starr Mendelssohn: Betsy Starr, Roger Wiesmeyer

# CLARINETS

Brahms and Mendelssohn: Burt Hara, Vadim Kozarinsky Bruch and Doppler: Vadim Kozarinsky, Burt Hara

# BASSOONS

Brahms: Richard Ranti, Kathleen McLean Weber: Kathleen McClean, Lawrence Burke Bruch: Kathleen McClean, Lawrence Burke

Doppler: Kathleen McLean

Mendelssohn: Kathleen McLean, Lawrence Burke

# HORNS

Brahms: Duncan Brinsmead, N. Martin Tipton
Theodore Peters, Shelley Showers

Weber: Lori Amada, Susan Carroll

Bruch: N. Martin Tipton, Lori Amada, Shelley Showers

Doppler: Lori Amada, Susan Carroll

Mendelssohn: N. Martin Tipton, Lori Amada

# TRUMPETS

TIMPANI

Stephen Luck Dan Bowling Charles Ross

# STAGE MANAGERS

David De Peters Daron Hagen Carl Jackson THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983 Friday 18 March 1983 at 8:00pm

## FORTY-THIRD RECITAL

Ι

Sonatina for Trombone and Piano Allegro - Andante molto sostenuto -Allegro vivace Kazimierz Serocki (1922- )

Debra Taylor, trombone David Lofton, piano

ΙI

Serenade No. 6 for Trombone Viola, and Violoncello

Vincent Persichetti (1915- )

Debra Taylor, trombone Nancy Thomas, viola James Cooper, violoncello

TIT

Concerto in D minor for Two Violins, S. 1043 Vivace - Largo, ma non tanto - Allegro J. S. Bach (1685-1750)

Mary-Margaret Rey, violin Charles Wetherbee, violin Michael Eto, piano

# INTERMISSION

Density 21.5

Edgard Varèse (1883-1965)

John Thorne, flute

Sonatine for Flute and PIano Allegretto - Animé

Henri Dutilleux (1916- )

John Thorne, flute Joanne Pearce, piano

Debra Taylor: Student of Glenn Dodson
David Lofton: Student of Dr. Vladimir Sokoloff
Nancy Thomas: Student of Joseph de Pasquale
James Cooper: Student of David Soyer
Mary-Margaret Rey: Student of Yumi Nonimiya Scott
Charles Wetherbee: Student of Aaron Rosand
Michael Eto: Graduating student of Dr. Vladimir Sokoloff
John Thorne: Student of Julius Baker and John Krell
Joanne Pearce: Student of Eleanor Sokoloff

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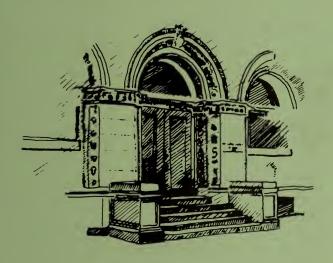
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Dr. Vladimir Sokoloff, Director of Concert Programs

# The Curtis Institute of Music Alumni Association

presents an afternoon of

# **RUSSIAN ROMANCES**



SUNDAY, MARCH 20, 1983 at 3:00 P.M. Curtis Hall/1726 Locust Street/Philadelphia

Program Selected and Prepared by

Ghenady Meirson

# Program

ī

SONGS AND DANCES OF DEATH ...... Modest Mussorgsky (1839-1881)

Trepak — Lullaby — Serenade — The General Lucas Ernst, Bass-Baritone Ghenady Meirson, Piano

П

Romance based on the Andersen's fairy tale.

Paula Brown, Soprano Ghenady Meirson, Piano

Ш

"BEFORE MY WINDOW", Op. 26 No. 10 ....... Sergei Rachmaninoff (1873-1943)

(Violin obbligato by Ghenady Meirson)

"BELIEVE IT NOT", Op. 14 No. 7

"OH, NEVER SING TO ME AGAIN", Op. 4 No. 4

(Violin obbligato by Fritz Kreisler)

"ARION", Op. 34 No. 5

"DREAMS", Op. 38 No. 5

(Violin obbligato by Ghenady Meirson)

"SPRING WATERS", Op. 14 No. 11

Noel Espiritu Velasco, *Tenor* Martin Chalifour, *Violin* Ghenady Meirson, *Piano* 

#### INTERMISSION

ROMANCES FOR TWO VOICES, Op. 46 ...... Peter llyitch Tchaikovsky (1840-1893)

"EVENING" (Tenor and Baritone)

"SCOTTISH BALLARD" (Soprano and Baritone)

"TEARS" (Tenor and Baritone)

"IN THE GARDEN NEAR THE RIVER" (Tenor and Baritone)

"THE END OF PASSION" (Soprano and Tenor)

"DAWN" (Arranged for three voices by Ghenady Meirson)

Paula Brown Noel Espiritu Velasco Lucas Ernst Ghenady Meirson

#### LUCAS ERNST

Bass-baritone Lucas Ernst, is a graduate of Moravian College and The Curtis Institute of Music. In 1976 he received a Fulbright-Hays Grant for the study of German Lieder at the Hochschule für Musik in Vienna, as well as a scholarship to the Academie Ravel in southern France, where he coached mélodie with the eminent French baritone Pierre Bernac. Upon returning to this country in 1978, Mr. Ernst became Assistant Director of Music at Moravian College in Bethlehem, Pennsylvania, and instructor in voice and diction. He has appeared at the Mariboro Music Festival, the Bethlehem and New England Bach Festivals, the Bach Aria Festival and Institute on Long Island, and in numerous solo, ensemble, and oratorio concerts in cities along the East Coast. Since September, 1982, he has been pursuing operatic studies at Philadelphia's Academy of Vocal Arts, where he will be performing leading roles this spring in operas of Mozart and Strauss. Mr. Ernst is a member of the Philadelphia Singers and the Opera Chorus of Philadelphia. His vast art song repertoire embraces works of nearly every major composer' in a dozen different languages.

#### PAULA BROWN

A native Pennsylvanian, Paula Brown is a recent graduate of The Curtis Institute of Music, where she was a member of the Opera Department under the direction of Boris Goldovsky and a vocal student of Raquel Adonaylo, with whom she continues to study. Ms. Brown has appeared as soloist with many musical organizations in the Philadelphia area, including the Philadelphia Singers, The Pennsylvania Pro Musica, the University of Pennsylvania Collegium Musicum, and the Concerto Soloists of Philadelphia. She appeared as soloist in Orff's Carmina Burana under the direction of Raphael Fruhbeck de Burgos at the Academy of Music, and joined with oboist John de Lancie and the Concerto Soloists for an evening of soprano and oboe duets at the Walnut Street Theatre, and recently appeared with the Pennsylvania Opera Theatre in their production of Candide. Ms. Brown teaches voice at West Chester State College.

#### NOEL ESPIRITU VELASCO

A graduate of The Curtis Institute of Music in 1981, Noel Espiritu Velasco is in his second season as Artistin-Residence with Sarah Caldwell's Opera Company of Boston. He was instrumental in engineering the formation of the Opera Company of the Philippines and appeared in its inaugural presentation last January in Manila as Tamino in Mozart's Magic Flute. He will be remembered as the only Asian tenor (and only Curtis alumnus) to win the 1981 Pavarotti International Voice Competition, as well as the first lyric voice to win First Prize in the Liederkranz Foundation Wagnerian Competitions within its 23 years' existence. This afternoon's performance marks Mr. Velasco's initial venture into the Russian repertoire.

#### MARTIN CHALIFOUR

Born in Montreal, Canada, Mr. Chalifour entered the Conservatory of Quebec at age eleven, in the class of Taras Gabora, and was awarded a unanimous first prize seven years later. In 1979 he began participatining in a number of musical activities in the United States, including the summer school of Meadowmount, the Cleveland Chamber Music Seminar, along with masterclasses and a recital at the St. Louis Conservatory and School for the Arts. Since 1976, Mr. Chalifour has recorded more than ten solo programs for radio and television broadcasts in Canada. He was first laureate of the DuMaurier and the National Festival of Music competitions in 1980, and the overall winner of Canada's International Stepping Stone contest in 1981. Last summer he received a scholarship from the "Mozarteum Hochschule" in Austria, performing in the cities of Salzbourg and Hallstadt. He had previously taken part in the Vienna Festival as a member of the Montreal Young Soloists, during a televised tour in 1978. Mr. Chalifour is a student of Jascha Brodsky and David Cerone at The Curtis Institute of Music.

#### GHENADY MEIRSON

Born in Odessa, Russia, where he began to study piano at the age of six, Ghenady Meirson's musical education continued in the Tel-Aviv Conservatory, Santa Cecilia Conservatory in Rome, and at The Curtis Institute of Music. At Curtis he studied under the guidance of pianists Seymour Lipkin and Mieczyslaw Horszowski, and is presently studying accompanying with Dr. Vladimir Sokoloff. Mr. Meirson has appeared in many solo, chamber music, and vocal recitals here and abroad. Recently he wrote a handbook of Russian vocal diction for singers entitled, "Do Sing in Russian" and is applying his system in practice. This afternoon's performance is a result of Mr. Meirson's Efforts to revive Russian vocal repertoire and to enrich this country's cultural progress.

#### SONGS AND DANCES OF DEATH

#### MUSSORGSKY

#### TREPAK

In the midst of a gloomy night during the weeping and moaning snow storm, Death is embracing and caressing a drunken man. The two dance the TREPAK and Death sings a song in his ear: "Lie down! Go to sleep. I will warm you in a blanket of snow. I will tell you a tale that will last the whole night through! Sleep, my happy friend!"

#### LULLABY

All night the sleepless mother rocks the cradle with a sick, moaning child. Suddenly Death came offering to comfort the child against the mother's will. Death sings her song and rocks the child to sleep.

#### SERENADE

Beneath the window in the silence of midnight Death sings a serenade to a sick woman: "I, the unkown to you, knight, will set you free. You have seduced me and I am here to claim this last reward. Your hour of ecstasy has come. With strong embraces, lovingly I murmur to you: Listen..., be still..., you are mine!"

#### THE GENERAL

After the intense fighting the night falls upon the battlefield. Death appears hearing the screaming and prayers. Full of proud satisfaction she proclaims: "Let the battle cease! I have conquered all!"

#### THE UGLY DUCKLING

PROKOFIEV

This is a story of a duckling who was born into a duck family but was rejected by everybody because he was so ugly. After suffering bitter winter days, in the early spring, he encountered beautiful white swans. The duckling was overcome by a strange force that drew him to these birds. Making a decision to be killed by them, rather then suffer so much misery in the winter, he discovered his own reflection in the water. Now he was not an ugly grey bird but a beautiful white swan. It does not matter in the least having been born in a duck's nest, if only you come out of a swan's egg!

#### RACHMANINOFF SONGS

#### BEFORE MY WINDOW

Before my window stands a flowering cherry tree. Lost in rapture I breathe its fresh perfumes, which makes me lose my senses. Its blossoms sing a wordless song of love.

#### BELIEVE IT NOT

Don't believe me, when full of grief I said that I love you no more. But now I feel a new flow of passion and once again I lay my freedom in thy hands.

# OH, NEVER SING TO ME AGAIN

Oh, never sing to me again the songs of Georgia, fair maiden. They remind me of a different life and distant shores. I try to forget your image but when you sing I envision it again.

#### ARION

The vessel held many of us, skillful seamen, and full of fate I sang for joy. A sudden storm destroyed the vessel and all of our men. But I alone surviving the tempest was thrown to the shore and now sing the hymns of past beliefs.

#### DREAMS

Dreams are the most enchanting things in the world. They are full of comfort and serenity. Their light, far out-spreading wings float quietly into the silence of the night.

#### SPRING WATERS

Though the fields are still white with snow, the rushing of spring floods awakens the dreamy banks. In full voice they announce: "The Spring is here! We are the young Spring's messengers. . . Spring is here!"

#### TCHAIKOVSKY DUETS

# EVENING

The sun, worn out by the daily journey, sets down with a fiery glow behind the river. God has sent peace and quiet to the Earth. Silence. . . , but my heart is still in pain from the troubles of the day. Please God, let me rest!

# SCOTTISH BALLAD

In anger and in the spur of a moment, Edward kills his father. He condemns his mother for provoking his actions.

#### TEARS

Human tears are as inexhaustible and countless as rain drops in the middle of autumn.

# IN THE GARDEN NEAR THE RIVER

All of the flowers and trees in the garden started to dry out because the young maiden forgot to water them. She became distressed and cried bitterly.

#### THE END OF PASSION

The passion is gone and the anxiety does not torment my heart. I can't stop loving you but, also, I can't go back to the way things were. My love for you will remain the same forever.

#### DAWN

Dawn. . ., nature is waking up to the beautiful singing of nightingales. It is time to pray and depart.

# ПРОГРАММА

Песни и пляски смерти ..... Модест П. Мусоргский 1839 - 1881

Трепак - Колыбельная - Серенада - Полководец

Лукас Эрнст, Бас-баритон Геннадий Меерзон, Фо-но

Гадкий утёнок, Соч. 18 ..... Сергей С. Прокофьев Сказка Г.Х. Андерсена 1891 - 1953

> Пола Браун, Сопрано Геннадий Меерзон. Фо-но

"У моего окна" /Аранжеровка Г.Меерзона/..... Сергей В. Рахманинов "Не верь мне, друг" 1873 - 1943

"Не пой, красавица, при мне" /Аранжеровка Фрица Крайслера/ "Арион"

"Сон" /Аранжеровка Г.Меерзона/

"Весенние воды"

Ноэл Эспириту Веласко, Тенор Мартэн Шалифор, Скрипка Геннадий Меерзон, Фо-но

# AHTPAKT

Романсы для двух голосов, Соч. 46 ..... Пётр И. Чайковский 1840 - 1893

"Вечер"

"Шотландская баллада"

"Слёзы"

"В огороде, возле броду..."

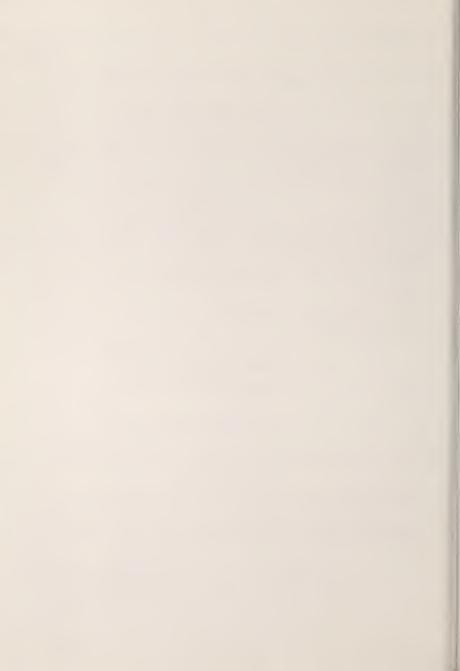
"Минула страсть..."
"Рассвет" /Аранжеровка Г.Меерзона, для трёх голосов/

Пола Браун

Ноэл Сспириту Веласко

Лукас Эрнст

Геннадий Меерзон



# \*

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983 Monday 21 March 1983 at 8:00pm

# FORTY-FOURTH STUDENT RECITAL

Ι

Sonata for Violin Alone No. 1 in G minor, S. 1001 Johann Sebastian Bach (1685-1750)

Adagio - Fuga - Siciliana - Presto

Violaine-Marie Melançon, violin

TI

Sonata in F major, K. 332 Allegro - Adagio - Allegro assai Wolfgang Amadeus Mozart (1756-1791)

Keiko Sato, piano

## INTERMISSION

TTT

Fantasia in E minor for Solo Flute Largo - Spirituoso - Allegro Georg Phillip Telemann (1681-1767)

Bart Feller, flute

Sonata for Flute and Piano in E minor, Op. 167 "Undine"

Karl Reinecke (1824-1910)

Allegro - Intermezzo: Allegretto vivace - Andante tranquillo - Finale: Allegro molto

Bart Feller, flute Nozomi Takashima, piano

Violaine-Marie Melançon: Graduating student of David Cerone Keiko Sato: Student of Gary Graffman Bart Feller: Student of Julius Baker and John Krell Nozomi Takashima: Student of Dr. Vladimir Sokoloff

Our Monday broadcasts on WHYY, FM-91, are provided partly by funds from The Presser Foundation and The Lawrence Saunders Fund.

PLEASE NOTE: The performance at Wanamaker's by the Curtis Opera Department directed by Boris Goldovsky will be on Wednesday evening 23 March. The program begins at 7:30pm. It will be given in the third-floor auditorium and seating is on a first come, first served basis.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

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The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260 between 11:00am and 4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

# MUSIC THE CURTIS INSTITUTE

John de Lancie, Director Fifty-eighth Season 1982-1983 Third Floor Auditorium John Wanamaker's Wednesday 23 March 1983 at 7:30pm

> The Curtis Opera Department directed by Boris Goldovsky

# Cosi fan tutte (finale from Act 1)

Wolfgang Amadeus Mozart (1756-1791)

(In English) Fiordiligi Dorabella Ferrando Guglielmo Don Alfonso Despina

Karen Noteboom Janellen Farmer Blair Wilson Richard Zuch John Myers Katherine Turner (A garden)

# Pyramus and Thisby

Snug/Lion

Robert Convery (1954-

(an opera in one act) Peter Quince Nick Bottom/Pyramus Francis Flute/Thisby Robin Starveling/Moonshine John Myers Snout/Wall

Gregory Hopkins Blair Wilson Katherine Turner Ruth Starkey

Paul Messal

(First performed at the Eugene O'Neill Memorial Theater Center)

# INTERMISSION

# The Marriage of Figaro (Act 2)

Mozart

(English translation by E. Dent)

Ruth D'Agostino, Marilee Williams Countess Almaviva Judith Pannill, Bettina Benedetto Susanna

John Myers. Frank Barr Figaro

Cherubino Janellen Farmer Paul Messal. Michael Willson Count Almaviva

Richard Zuch Antonio Sharon Anstine Marcellina Dr. Bartolo Richard Zuch Mark Swindle Basilio

(The Countess' boudoir)

(Blease turn)

Staged and conducted by Boris Goldovsky
Assisted by Fredric Popper
Scenery by Francis Kliman
Costumes and makeup by Leo Van Witsen
Aloysius Petruccelli, Production Manager
Costumes from Eaves-Brooks Costume Co.
Opera Department Staff: Richard Crittenden, Kathleen Scott

Sharon Anstine, Gregory Hopkins, Judith Pannill, and Ruth Starkey are students of Raquel Adonaylo.
Karen Noteboom and Blair Wilson are students of Marianne Casiello.
Ruth D'Agostino, John Myers, and Richard Zuch are students of Todd Duncan.
Janellen Farmer, Paul Messal, Marilee Williams, Bettina Benedetto, Frank Barr,
Michael Willson, and Mark Swindle are students in the Operatic Techniques
Department with Mr. Goldovsky.

# THE ORCHESTRA

# VIOLINS

Celine Leathead Jun-Ching Lin Michi Sugiura Da-Hong Seetoo Maurice Sklar Sara Parkins

Emmanuelle Boisvert Pyinah Chon David Niwa Lee Chin Siow

# VIOLAS

Edward P. Gazouleas Michael Stern Michaela Kemp

# CELLOS

Michael Kannen Pegsoon Whang Hsiao-Lan Wang

# DOUBLEBASSES

Calvin Liddle Jeremy McCoy

# **FLUTES**

Bart Feller John Thorne

# OBOES

Lisa Messineo Andrea Plesnarski

# CLARINETS

Carl Jackson David Ciolkowski

# BASSOONS

David McGill David Baughman, Jr.

# HORNS

Lori Amada Susan Carroll

# TRUMPETS

Dan Bowling Stephen Luck

# TIMPANI

David De Peters

# In Pyramus and Thisby

Flute: Bart Feller Oboe: Lisa Messineo Bassoon: David McGill Percussion: David De Peters Piano: Clark Griffith Violin: Celine Leathead Viola: Edward P. Gazouleas Cello: Michael Kannen

# ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

# ORCHESTRA MANAGERS

David De Peters Daron Hagen Carl Jackson THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983

Friday 25 March 1983 at 8:00pm

#### FORTY-FIFTH STUDENT RECITAL

Ι

Quintet in E flat major for Horn and Strings, K. 407 Allegro - Andante - Rondo Wolfgang Amadeus Mozart (1756-1791)

Mitchell Newman, violin Christine Rutledge, viola
Mary Hammann, viola Robert LaRue, cello
N. Martin Tipton, horn

TT

Sonata No. 7 in D major, Op. 10, No. 3 Ludwig van Beethoven
Presto - Largo e mesto - (1770-1827)
Allegro - Allegro

Yaron Etkovitch, piano

#### INTERMISSION

III

Suite for Viola Solo in C major, S. 1009 Johann Sebastian Bach Preludio - Allamanda - Corrente - (1685-1750) Sarabanda - Bourée I & II - Giga

Geraldine E. Rice, viola

Sonata for Viola and Piano
in E flat major, Op. 120, No. 2
Allegro amabile - Allegro appassionato Andante con moto - Allegro

Johannes Brahms (1833-1897)

Geraldine E. Rice, viola Michael Eto, piano

Mitchell Newman: Student of David Cerone and Yumi Ninomiya
Mary Hammann: Student of Michael Tree
Christine Rutledge: Student of Michael Tree
Robert LaRue: Student of David Soyer
N. Martin Tipton: Student of Myron Bloom
Yaron Etkovitch: Student of Gary Graffman
Geraldine E. Rice: Graduating student of Joseph de Pasquale
Michael Eto: Graduating student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Mozart

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 28 March 1983 at 8?00pm

#### FORTY-SIXTH STUDENT RECITAL

Quartet for Piano and Strings No. 2 in A major, Op. 26 Allegro non troppo Poco adagio Scherzo: Poco allegro Finale: Allegro

Johannes Brahms (1833-1897)

Emmanuelle Boisvert, violin Peter Stumpf, cello Michael Stern, viola Beatrice Long, piano

#### INTERMISSION

II

Partita for Solo Flute in A minor Johann Sebastian Bach Allemande - Corrente -Sarabande - Bourée Anglaise

(1685-1750)

Heidi Ruby, flute

Poem for Flute

Charles Tomlinson Griffes (1884-1920)

Heidi Ruby, flute Makoto Ueno, piano

Sonata in A major for Flute and Piano César Franck (1822-1890) Allegretto ben moderato - Allegro -Recitativo-Fantasia: Ben moderato - Allegretto poco mosso

> Heidi Ruby, flute Makoto Ueno, piano

Emmanuelle Boisvert: Student of David Cerone Michael Stern: Student of Joseph de Pasquale Peter Stumpf: Student of Orlando Cole Beatrice Long: Student of Seymour Lipkin Heidi Ruby: Graduating student of Julius Baker and John Krell Makoto Ueno: Student of Jorge Bolet

Mischa Schneider prepared the Brahms

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Dr. Vladimir Sokoloff, Director of Concert Programs

Rittenhouse Square. Philadelphia



JOHN de LANCIE, Director

WEDNESDAY, MARCH 30, 1983

8:00 P.M.

Port of History Museum PENN'S LANDING

# SYMPHONY ORCHESTRA of THE CURTIS INSTITUTE OF MUSIC

# conducted by SERGE ZEHNACKER

..... Richard Wagner Prelude to Tristan and Isolde ..... (1813-1883) н Adagio in E major, K. 261 ...... Wolfgang Amadeus Mozart (1756-1791)Rondo in C major, K. 373 Suzanne Leon, violin INTERMISSION Ш Concerto for Violin and Orchestra ..... Alban Berg (1885-1935) Introduktion: Andante Allegro (ma sempre rubato, frei wie eine Kadenz) Sarah Kwak, violin Don Juan, Op. 20 ...... Richard Strauss (1864-1949)

Sarah Kwak comes from Lawrence, Kansas, and is in her seventh year at the Institute. She studies with Szymon Goldberg.

Suzanne Leon comes from Grosse Pointe, Michigan. She studies with Jascha Brodsky and Arnold Steinhardt and is in her fourth year at Curtis. Both performers will graduate this May.

John de Lancie, Director

#### THE ORCHESTRA

#### **VIOLINS**

Cathy Meng Maria Bachmann Laura Park David Salness Jun-Ching Lin Michi Sugiura Celine Leathead Da-Hong Seetoo Maurice Sklar Sharman Plesner Martin Chalifour Ivan Chan Willem Blokbergen Susan Synnestvedt Alexander Simionescu Sara Parkins Iwao Furusawa Michaela Paetsch (Diane Pascal)

Violaine Melancon Pascale Beaudry Mitchell Newman Emmanuelle Boisvert Suzanne Gilman Pyinah Chon Caroline Dube Michael Swan David Niwa Vesna Stankovic Eliav Priel Annalee Patipatanakoon Paul Roby Charles Wetherbee Mary-Margaret Rev Yayoi Numizawa Lee Chin Siow

#### VIOLAS

Joyce Ramee
Geraldine Rice
George Pascal
Amy Brandfonbrener
Nancy Thomas
Edward P. Gazouleas
Michael Stern
Roberto Diaz
Michaela Kemp
Christine Rutledge
Mary Hammann
Andre Roy
Belinda Reuning

# VIOLONCELLOS

Michael Kannen Raymond Wang Eva Leininger Keith Robinson Peter Stumpf James Cooper Robert La Rue Lawrence Figg Hsiao-Lan Wang Pegsoon Whang Karen Meier

#### **DOUBLEBASSES**

Nicolas Tsolainos Calvin Liddle Timothy Cobb Jeremy McCoy Bruce Ridge Cleland Noe

#### HARPS

Therese Elder<sup>3</sup>
Paula Provo<sup>1</sup>
Susan Bennett Taylor<sup>4</sup>

#### **FLUTES**

Bart Feller<sup>2</sup> Gigi Mitchell<sup>3</sup> Heidi Ruby<sup>3</sup> John Thorne

#### **OBOES**

Mark McEwen<sup>114</sup> Lisa Messineo<sup>2</sup> Andrea Plesnarski Betsy Starr Roger Wiesmeyer

#### **CLARINETS**

David Ciolkowski Paul Garment 13.4 Burt Hara Carl Jackson Vadim Kozarinsky

#### BASSOONS

David Baughman, Jr. Lawrence Burke David McGill<sup>4</sup> Kathleen McLean<sup>1</sup> Richard Banti<sup>3</sup>

#### **HORNS**

Lori Amada Duncan Brinsmead<sup>3</sup> Susan Carroll Theodore Peters<sup>1,4</sup> Shelley Showers N. Martin Tipton<sup>2</sup>

#### **TRUMPETS**

Dan Bowling Joseph E. Burzinski Stephen Luck<sup>3</sup> C. Benjamin Mundy<sup>1</sup>

#### **TROMBONES**

Christopher Dudley<sup>3</sup> Torsten Edvar<sup>4</sup> Debra Taylor<sup>1</sup> Blair Bollinger (bass)

#### TUBA

Matthew Good

#### TIMPANI AND PERCUSSION

David De Peters Kenneth Every Charles Ross Patrick Shrieves

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

#### STAGE MANAGERS

David De Peters Daron Hagen Carl Jackson

# PRINCIPAL WINDS

- (1) = Wagner
- (2) = Mozart
- (3) = Bera
- (4) = Strauss

#### RITTENHOUSE SQUARE

#### PHILADELPHIA, PENNSYLVANIA 19103

The Curtis Institute of Music, founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), opened on 1 October 1924, and has been a tuition-free school since 1927, the only requisite for admission being exceptional musical talent. Attesting to the school's internationally recognized position as one of the supreme institutions dedicated to the art of musical performance is the fact that Curtis graduates are playing in orchestras all over the world, including 235 in major American symphony orchestras. As of this season, 49 members of the Philadelphia Orchestra are Curtis trained.

The Institute counts among its graduates some of the most illustrious names in music, including the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente.

<del>\*</del>

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Tuesday 5 April 1983 at 8:00pm

### FORTY-SEVENTH STUDENT RECITAL

Ι

String Quartet No. 22 in B-flat major, K. 589 Allegro Larghetto Menuetto: Moderato Allegro assai Wolfgang Amadeus Mozart (1756-1791)

ΙI

String Quartet No. 10 in E-flat major, Op. 74 "Harp" Poco adagio - Allegro Adagio ma non troppo Presto Allegretto con variazioni Ludwig van Beethoven (1770-1827)

# INTERMISSION

III

String Quartet No. 4
Allegro
Prestissimo
Non troppo lento
Allegretto pizzicato
Allegro molto

Béla Bartók (1881-1945)

#### NISAIKA

David Salness, violin Edward P. Gazouleas, viola Violaine Melançon, violin Peter Stumpf, cello

David Salness: Student of David Cerone Violaine Melançon: Graduating student of David Cerone Edward P. Gazouleas: Student of Michael Tree Peter Stumpf: Student of Orlando Cole

> Mischa Schneider prepared the Mozart Karen Tuttle prepared the Beethoven Felix Galimir prepared the Bartók

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Dr. Vladimir Sokoloff, Director of Concert Programs

# THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

John deLancie, Director

Present a Student Recital

Wednesday, April 6, 1983

**PROGRAM** 

T

Suite for Viola No. III transcribed from the Cello version Johann S. Bach

Prelude Allemande Courante Sarabande Bouree I Bouree II Gigue

Mary Hamman, Viola

ΙI

Jeux D' Eau (1901)Maurice RavelPiano Pieces Opus 76, Nos. 1 to 5Johannes Brahms

Capriccio in F# minor Capriccio in B minor Intermezzo in Ab major Intermezzo in Bb major Capriccio in C# minor

Ketty Nez, Piano

III

Poeme Ernest Chausson
Polonaise in D Henri Wieniawski

Dr. Vladimir Sokoloff, Director of Concert Programs

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 6 April 1983 at 8 00pm

### FORTY-EIGHTH STUDENT RECITAL

I

Duetto for Viola and Violone K. Ditters von Dittersdorf Allegro moderato - Menuetto - Adagio - (1739-1799) Menuetto - Moderato - Theme and Variations

Christine Rutledge, viola Timothy Cobb, doublebass

ΙI

Fantaisie for Violin and Harp in A major Camille Saint-Saens (1835-1921)

Susan Synnestvedt, violin Paula Provo, harp

III

Sonata for Two Pianos and Percussion Assai lento Lento, ma non troppo Allegro non troppo Béla Bartók (1881-1945)

Joanne Pearce, piano Makoto Ueno, piano
Patrick Shrieves, percussion Kenneth Every, percussion

Christine Rutledge: Student of Michael Tree
Timothy Cobb: Student of Roger Scott
Susan Synnestvedt: Student of David Cerone
Paula Provo: Student of Marilyn Costello
Joanne Pearce: Student of Eleanor Sokoloff
Makoto Ueno: Student of Jorge Bolet
Patrick Shrieves: Student of Gerald Carlyss
Kenneth Every: Student of Gerald Carlyss

Karen Tuttle prepared the Dittersdorf Dr. Vladimir Sokoloff prepared the Bartók

Concert information: Please note that there will be no concert here on Sunday 10 April. Darryl Hobson-Byrd will give his graduation recital on Sunday 1 May at 3:00pm in Curtis Hall.

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 8 April 1983 at 8:00pm

# FORTY-NINTH STUDENT RECITAL

Violin Concerto No. 2 in D minor, Op. 44
Adagio ma non troppo
Recitativo
Finale: Allegro molto

Max Bruch (1838-1920)

Michael Swan, violin Michael Eto, piano

11

Fantasiestücke, Op. 12 Robert Schumann Des Abends - Aufschwung - Warum - Grillen - (1810-1856) In der Nacht - Fabel - Traumes-Wirren - Ende vom Lied

Soo-Jin Park, piano

# INTERMISSION

III

Serenade in D major, Op. 8 Ludwig van Beethoven Marcia - Adagio - Menuetto - Adagio-Scherzo - (1770-1827) Allegretto alla polacca - Thema con variazioni - Marcia

> Laura Park, violin Roberto Diaz, viola Michael Kannen, cello

> > TV

Concerto for Viola (1945) Moderato Adagio religioso Allegro vivace Béla Bartók (1881-1945)

Roberto Diaz, viola David Lofton, piano

Michael Swan: Student of Aaron Rosand
Michael Eto: Graduating student of Dr. Vladimir Sokoloff
Soo-Jin Park: Student of Gary Graffman
Laura Park: Student of Jascha Brodsky
Robento Diaz: Student of Joseph de Pasquale
Michael Kannen: Graduating student of Orlando Cole
David Lofton: Student of Dr. Vladimir Sokoloff

Mischa Schneider prepared the Beethoven

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

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The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260 between 11:00am and 4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

<del>\*</del>

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 11 April 1983 at 8:00pm

# FIFTIETH STUDENT RECITAL

Sonata for Violin and Piano, Op. 1, No. 3 Largo - Allegro - Allegro assai

Pieter Hellendaal.

Willem Blokbergen, violin Wonmi Kim, piano

Three Paganini Caprices, Op. 40 Caprice 20 Karol Szymanowski (1882-1937)

Caprice 21 Caprice 24

> Willem Blokbergen, violin Wonmi Kim, piano

> > 11

Pastorales de Noël
L'Étoile - Les Mages La Vierge et L'Enfant - Entrée et danse des bergers

André Jolivet
(1905-1974)

Heidi Ruby, flute Pavid McGill, bassoon Therese Elder, harp

# INTERMISSION

111

Poème, Op. 25

Ernest Chausson (1855-1899)

Caprice d'après L'étude de Saint-Saëns, Op. 52 Eugène Ysaÿe (1858-1931)

Laura Park, violin Nozomi Takashima, piano

Quintet in A major for Clarinet and Strings, K. 581 Allegro - Larghetto -

Wolfgang Amadeus Mozart (1756-1791)

Menuetto - Allegretto con variazioni

Céline Leathead, violin Mary Hammann, viola Emmanuelle Boisvert, violin Eva Leininger, cello Burt Hara, clarinet

<del>+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+</del>

Willem Blokbergen: Graduating student of Aaron Rosand
Wonmi Kim: Class of '82

Heidi Ruby: Graduating student of Julius Baker and John Krell

David McGill: Student of Sol Schoenbach
Therese Elder: Student of Marilyn Costello
Laura Park: Student of Jascha Brodsky

Nozomi Takashima: Student of Dr. Vladímir Sokoloff Céline Leathead: Student of Jascha Brodsky Emmanuelle Boisvert: Student of Jascha Brodsky

> Mary Hammann: Student of Michael Tree Eva Leininger: Student of Orlando Cole Burt Hara: Student of Donald Montanaro

Marilyn Costello prepared the Jolivet Mischa Schneider prepared the Mozart

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Dr. Vladimir Sokoloff, Director of Concert Programs

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Wednesday 13 April 1983 at 8:00pm

#### FIFTY-FIRST STUDENT RECITAL

Ι

Suite No. 3 in C major, S. 1009 Preludio - Allemande - Corrente -Sarabande - Bourée I and II - Gigue Johann Sebastian Bach (1685-1750)

Mary Hammann, viola

II

Prélude à l'après-midi d'un faune

Claude Debussy (1862-1918)

Andante et Scherzo, Op. 51

Albert Roussel (1869-1937)

Fantasie on Themes of Weber's Der Freischütz

Paul Taffanel (1844-1908)

Gigi Mitchell-Velasco, flute David Lofton, piano

#### INTERMISSION

III

Violin Concerto No. 1 in A minor, Op. 99 Dmitri Shostakovich Nocturno (1906-1975) Scherzo

Passacaglia Burlesque

Sharman Plesner, violin Clark Griffith, piano

Mary Hammann: Student of Michael Tree
Sharman Plesner: Student of David Cerone and Yumi Ninomiya
Clark Griffith: Student of Dr. Vladimir Sokoloff
Gigi Mitchell-Velasco: Graduating student of Julius Baker and John Krell
David Lofton: Student of Dr. Vladimir Sokoloff

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 15 April 1983 at 8:00pm

#### FIFTY-SECOND STUDENT RECITAL

Variations on a Theme of Brahms for Violin and Piano

David Loeb

Laura Park, violin Gavin Martin, piano

11

Chaconne for Violin and Organ

Tomaso Vitali (1665-\*\*)

Cathy Meng, violin Angelo Rosati, organ

Sonata No. 1 in A major for Violin and Piano, Op. 13 Allegro molto Andante Allegro vivo Allegro quasi presto Gabriel Fauré (1845-1924)

Cathy Meng, violin Keiko Sato, piano

#### INTERMISSION

III

Sonata No. 7 in C minor for Violin and Piano, Op. 30, No. 2 Allegro con brio Adagio cantabile Scherzo: Allegro Finale: Allegro Ludwig van Beethoven (1770-1827)

Suzanne L. Leon, violin Catherine Schneider, piano

IV

Concerto for Viola (1945) Moderato Adagio religioso Allegro vivace Béla Bartók (1881-1945)

Christine Rutledge, viola David Lofton, piano Laura Park: Student of Jascha Brodsky
Gavin Martin: Student of Gary Graffman
Cathy Meng: Graduating student of David Cerone
Angelo Rosati: Student of John Weaver
Keiko Sato: Student of Gary Graffman

Suzanne L. Leon: Graduating student of Jascha Brodsky and Arnold Steinhardt
Catherine Schneider: Student of Dr. Vladimir Sokoloff
Christine Rutledge: Student of Michael Tree
David Lofton: Student of Dr. Vladimir Sokoloff

(David Loeb's work was composed in 1977 for the American violinist Bayla Keyes who had studied at The Curtis Institute. The theme comes from the last movement of Brahms's Violin Sonata, Op. 78 and was Brahms's own reworking of ideas used in two songs from a cycle composed some years earlier.)

Please note: There will be concerts here at Curtis on Monday, Tuesday, and Wednesday of next (April 18, 19, and 20) at the usual time. Also, there will be a recital by Edward Aldwell, of the Institute's faculty, on Thursday April 21 at 5:00pm. The all-Bach program will include the Goldberg Variations.

There is <u>no</u> concert at Curtis on Monday April 25. But there will be several concerts <u>not</u> originally on our schedule: these will be <u>after</u> April 26 and we will tell you about them as soon as details become more  $\frac{1}{6}$  irm.

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For concert information please Howard Kornblum at 893-5260.

Dr. Vladimir Sokoloff, Director of Concerto Programs

Howard Kornblum, Concert Division Director

THE
CURTIS
INSTITUTE
OF
MUSIC
ALUMNI
ASSOCIATION

PRESENTS A
TRUMPET RECITAL

IN HONOR OF SAMUEL G. KRAUSS





## Program

TRUMPET TUNE

by Quentin Faulkner

Roger Blackburn - Trumpet Robert Elmore - Organ

SONATA FOR TRUMPET

by Alessandro Stradella

Alex Wilson - Trumpet
Angelo Silvio Rosatī Organ

**CONCERTO FOR TRUMPET** 

by Tartini

Marchelle Coffman - Trumpet Angelo Silvio Rosati - Organ

MARCHE TRIOMPHALE FOR FOUR TRUMPETS AND ORGAN

by Jean Françaix

(Arr. by Krush)

Roger Blackburn, Bruce Barrie, Mark Huxsoll, Jeffrey Miller - Trumpets Robert Elmore - Organ

MEMORIAL QUICK STEP

by Jean Baptiste Arban
(Arr. by Krush)
by George Gershwin

(I GOT RHYTHM) VARIATIONS

The Chestnut Brass Company Bruce Barrie, Mark Huxsoll - Trumpets George Barnett - Horn William Stanley - Trombone Jay Krush - Tuba

CONCERTO FOR TRUMPET IN E FLAT

by Johann Hummel

Louis Opalesky - Trumpet Alexander Fiorillo - Piano

EXCERPTS FROM PHILADELPHIA ORCHESTRA RECORDINGS FEATURING SAMUEL G. KRAUSS AS PRINCIPAL TRUMPET Edited by Roger Blackburn

TESTIMONIAL.

by John Krell

## Banquet\*

In Honor of Samuel G. Krauss at The Warwick Room in The Warwick Hotel

Program Chairman - Edwin McCoy

## Samuel G. Krauss



3 year old Sam with his sister.

Thirteen year old Sam Krauss is in the second row, third from the right. His father who directed the Presbyterian Band is the second from the left in the front row.

S am Krauss' birth in Salem, Ohio, in 1909, could very well have been heralded by a trumpet fanfare because his father, a skilled machinist by trade, was a trumpet player by avocation.

With a Saxon heritage (his father came from Transylvania and his mother from Austria-Hungary) the sounds of music pervaded his daily life and young Sam soaked it up.

At the age of eight he began studying piano to provide an outlet for his natural talent. But, you can't march in a band with a piano, and with the image of his father playing trumpet in two bands (The Presbyterian Band of Lisbon, Ohio, and the Salem Quaker City Band), eleven year old Sam convinced his father it was time to teach him to play the trumpet.

It didn't take long, and by the age of 13 he was playing in the Presbyterian Band which his father was conducting, and in the Quaker City Band as well. He also formed his own dance orchestra called Krauss' Peerless Players.





Finley's Melody Band of Salem, Ohio. Sam Krauss, 14, is fourth from the right.

At the age of 14, he got his Musician's Union Card and became the youngest member of Finley's Melody Band. After his junior year, he left high school to attend the Dana School of Music in Warren, Ohio, for a year. Then, he went back to Salem to finish high school and at the age of 19, organized and directed the Salem High School Band.





The first Salem H. S. Band, organized in 1928 by Sam Krauss.

As Salem H. S. Band's founder and director, 19 year old Sam Krauss (left) confers with the director of another band at a football game.



Sam Krauss at age 19.



Fellow Curtis students ham it up for the camera in Rittenhouse Square. Sam Krauss is fourth from left.



Fry's Concert Band played on the pier in Ocean City, New Jersey. Sam Krauss, right of center, played First Trumpet.

And then he was accepted by Curtis!
Philadelphia and those exciting Curtis years...
learning from his trumpet instructor, Saul
Caston, Principal Trumpet of the Philadelphia
Orchestra... and in the summer playing with
Fry's Concert Band in Ocean City, New Jersey, for
an astronomical \$60 a week (2 performances
daily.) When Roxy opened a theatre in
Philadelphia for a brief period, Sam was First
Trumpet of the orchestra.

The right half of the Roxy Theater Orchestra. First Trumpet Sam Krauss is at the right front.



And it was at Curtis that he met a voice and piano major, Louise Thompson, with whom he later formed a life-long band of marriage.

Sam was graduated from Curtis in May, 1935, the Institute's second commencement, and was off for Washington D.C., to play a season as the National Symphony's First Trumpet. He also became Trumpet Instructor of the Peabody Conservatory of Music in Baltimore.







Second Commencement Exercises at the Curtis Institute, May 22, 1935. Sam Krauss is at the center near the rear (see center of close-up).

Louise Thompson with fiance Sam Krauss in Washington D.C., 1935.



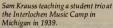


St. Louis Symphony Orchestra conducted by Vladimir Golschmann. Sam Krauss was First Trumpet from 1936 to 1944.

After receiving a contract to be the Principal Trumpet of the St. Louis Symphony under Vladimir Golschmann, it was wedding bells for Sam and Louise on February 15, 1936. His son Sam, Jr., was born in 1940, and his daughter Sally in 1942. Louise passed away in January, 1983.

During the summers of 1938 through 1940, Sam taught trumpet at the Interlochen Music Camp in Michigan.







Sam Krauss playing a miniature trumpet for Interlochen students.





The Philadelphia Orchestra conducted by Eugene Ormandy.

Then in 1944, it was back to Philadelphia to join the Philadelphia Orchestra as First Trumpet, Saul Caston leaving to become Conductor of the Denver Symphony. And it was back to Curtis also, this time as the Institute's trumpet instructor. In his many years of teaching, Sam holds the unique distinction of having developed 17 First Trumpeters playing in major symphany orchestras throughout the world, as well as a number of Principal Trumpets in Broadway, other theatre and radio and television orchestras throughout the country.



Traveling by train on the 1948 Transcontinental Tour, Sam amuses the group with his vast repertory of jokes.



The orchestra waves goodbye as the Cunard Line's R.M.S. Parthia leaves New York for England, May 13, 1949. Eugene Ormandy is at the lower right, Sam Krauss is at the upper left.

Under Eugene Ormandy, the Philadelphia Orchestra began to travel extensively. And these tours took Sam all over the world, winning him international critical acclaim for his virtuosity.

The 1948 Transcontinental Tour by train was the precursor of the first overseas tour to England the following year. It was the first time since 1929, that an American orchestra had played in the British Isles.

(Continued on page 12)



Building up steam for the English tour, Sam Krauss, right practices in the ship's boiler room with Harold Rehrig.



## Sam the Teacher

Sam's former students universally agree that his teaching style provided a unique and effective learning experience. While a master at instilling perfection on the trumpet, the thrust of the Sam Krauss Method was "Musicianship first, trumpet playing second." But Sam went farther than just teaching his students. Because of his unusual understanding of the physics of sound and acoustics as related to the metalurgy of the trumpet he was able to modify and customize his students' trumpets and mouthpieces to fit their particular needs.

"It was amazing, if scary" recalled a former student, "he would take a trumpet into his basement studio and workshop, exert his wizardry on it and come back-with all notes

in perfect tune and with the proper brilliance."

Sam believed in using the right trumpet for the right music. In some concert programs he would use as many as three trumpets. Conductors got used to Sam's entourage of trumpets, and one time, when Sam wasn't playing, a conductor waited and waited to begin, Finally he asked the other trumpeter when he was going to be ready. The trumpeter said hewas ready. "But, where are your other trumpets?" the conductor demanded to know. "I only need one" he responded, "and this is it!"

Sam's daughter, Sally, recalls when she was a teenager and television was relatively new, that Sam had been invited to give a talk on trumpet playing on a live TV program on the National Educational TV Network. She was all concerned because he didn't appear to have prepared any speech. He told her he didn't need to prepare a speech. He didn't! The program won the National Education TV Program of the Year Award.

Recognizing his fine abilities in performing and teaching, Samis listed in Who's Who in

America and Who's Who in the East.

Besides teaching at Curtis, Sam taught at the Peabody Conservatory of Music in Baltimore for two and a half years and at the Philadelphia Musical Academy for five years. He also taught at Temple University, University of Wisconsin, University of Michigan and the Interlochen Music Camp in Michigan. And of course, there were those special students who were fortunate enough to be able to take private lessons in the basement studio of Sam's home. As one current First Trumpet put it, "All of us who 'went through the basement' hold a special place in our hearts for Sam."



Sam Krauss working with student Mark Huksoll at the Philadelphia Musical Academy.



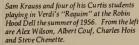
Sam Krauss teaching a master class as part of the Thirteenth Annual Trumpet Workshop at the University of Michigan School of Music in 1976. With Krauss is student Terry Sauchuck



Sam Krauss who was playing First Trumpet in the Opera Orchestra for a performance of Lohengrin with four of his Curtis students who were on stage playing as the King's men. From the left are Clen Bowling, Ralph Buck, Roger Penning and Edwin McCoy.



Sam Krauss working on a student's trumpet in his basement workshop.





Guest Conductor Jose Iturbi asks Sam Krauss to add four extra notes to a passage in Rhapsody in Blue, during the 1949 England Tour.



LONG-HAIR LOUIE. Louis Armstrong, seated, takes quieting respite from his jazz chores at the Club Rendezvous by practicing with trumpet section of the Philadelphia Orchestra, His change-of-pace conspirators are (I. to r.) Samuel Krauss, Harold Rehrig and Seymour Rosenfeld.

Photo in the Philadelphia Daily News January 26, 1953.



During the 1949 tour Sam purchased a Post Horn in England which he used that Fall to play The Post Horn Gallup at a Children's Concert.



Guest Conductor Sir Malcolm Sargent confers with Sam Krauss.



Sam Krauss, Bill Smith and Marcella DeCray catch up on sleep aboard a train enroute to Bordeaux, during the 1955 European Tour.

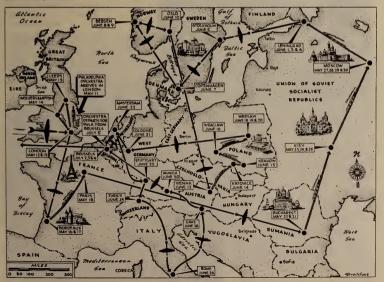
(Continued from page 9)

The 35 day, 28 concert, 18 city, 11 country European tour of 1955, included Belgium, France, The Netherlands, Spain, Portugal, Italy, Germany, Switzerland, Austria, Sweden and Finland.

But it was just the appetizer for the incredible 1958 Europeon tour . . . 58 days, 43 concerts, 26 cities, in 14 countries including England, France, Belgium, The Netherlands, Germany, Poland, Switzerland, Austria, Italy, Rumania, Sweden, Norway, Denmark and the Soviet Union.

Then in the 1960's it was South America and Japan.

The Philadelphia Orchestra's third transatlantic tour in 1958, covered an estimated 18,000 miles.





A master teacher, Sam even taught his dog, Jerry, to follow him up the scale.



Sam Krauss regularly visited Vincent Dell'Osa, a second generation master craftsman skilled in trumpet repair.



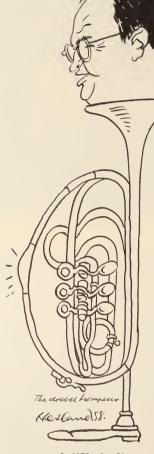
The Brass Quintet of 1957 with Sam Krauss (seated), Seymour Rosenfeld, Abe Torchinsky, Henry Smith and Mason Jones.



The Orchestra on stage at Peking's Hall of the Nationalities. Banner above read, "Welcome to The Philadelphia Orchestra." September, 1973.

Sam Krauss on the Great Wall of China during the 1973 tour of Mainland China. And in 1973, the Philadelphia Orchestra became the first U. S. orchestra to perform in Mainland China, thus becoming the keystone in the vanguard of cultural exchanges between the two countries.





Perhaps, the Norwegian artist who drew this caracature of "Mr. First Trumpet" during the Orchestra's 1958 tour caught the spirit of Sam Krauss more than he will ever know. The spirit of a man who's heart and soul were more one with his instrument than thought humanly possible. It was Sam's heart that sang through his trumpet, so in harmony, so in synergy with the other instruments in the orchestra that he could pick up a passage from where a flute left off and carry on the sound and the feeling so delicately and so convincingly that the audience was surprised to find that it was not the flute that was still playing, but Sam and his trumpet.

Samuel Krauss.

In 1975, after 31 years of service, Sam retired from the Philadelphia Orchestra.

For 40 years Samuel G. Krauss gave his heart, mind and body . . . his whole life . . . to bring to the world the sensitive sounds of a truly master musician and trumpeter. And we are fortunate that he is perhaps the most recorded Principal Trumpeter in the world, so that we, and future generations, can continue to enjoy and appreciate the artistry of a Master who, not only reached the peak of perfection, but also gave his best to help others climb up there, too.

#### Partial Discography Of Commercially Released Recordings Featuring Samuel Krauss As Principal Trumpet

-Compiled by Roger Blackburn

ALFVEN	Swedish Rhapsody	ML5181
ВАСН	Bach by the Philadelphia Orchestra B Minor Mass (Bach Choir of Bethlehem and Philadelphia Orchestra members conducted by Ifor Iones	ML5065 SRL3623
	Cantat No. 71 (same as above) A Bach Program	BB-100 ML2058
BARTOK	Concerto for Orchestra	ML4973
BEETHOVEN	Egmont Overture Symphony No. 5 Symphony No. 6 (Bruno Walter conducting). Symphony No. 7	AAL15 ML5098 78 set-MM631 ML4011/78 set- MM557
BERG	Three excerpts from Wozzeck	ML2140
BERNERS	The Triumph of Neptune, Ballet(Beecham conducting)	ML4593
BERNSTEIN	Three Dances from Fancy Free (Hilsberg conducting)	AAL17
BERLIOZ	Roman Carnival Overture	AAL34
DENEIOS	Symphonie Fantastique	ML4467
BIZET	L'Arlesienne Suite	ML5035
J	Carmen Suite	ML5356/MS6051
BORODIN	Prince Igor: Dances	ML5392/MS6073
BRAHMS	Symphony No. 1 (Leinsdorf conducting)	ML4477/MS6067 LBC-1004
	Symphony No.2	ML4827 ML4088
	Symphony No.3 Symphony No.4	ML4017
BRAND	The Wonderful One-Hoss Shay	ML2141
BRITTEN	Young Person's Guide	MS6027/ML5183
CHABRIER	Espana	ML4983
CHOPIN	Chopiniana (Mitropoulis conducting)	78 set-MM598
	Les Sylphides	ML5348/CL741
COPELAND	Appalachian Spring and Billy the Kid	ML5157
DEBUSSY	Fetes	ML4020/ML5112
	Iberia	ML4434
	La Mer	ML4434/MS6077
DELLO 1010	Air Power Suite	MS6029
11100,010	Variations, Chaconne and Finale	ML5263
DUKAS	Sorcerer's Apprentice	AAL26/ML2156

DVORAK	New World Symphony Carnival Overture Slavonic Dances Nos. 1 & 3 (St. Louis Symphony with Golschmann conducting)	ML5115 ML5242 RCA 11-8566
ENESCO	Roumanian Rhapsody Nos. 1 & 2	ML5242
FALLA	La Vide Breve Dance No. 1. (St. Louis Symphony with Golschmann conducting)	RCA11-8592
FERNANDEZ	Batuque (Saul Caston conducting)	ML2017
FRANCK	Symphony in D minor (Leinsdorf conducting)	ML4939 LBC1001
GABRIELI	Sonata Pian e Forte	ML5129
GERSHWIN	Rhapsody in Blue	ML4026
GESENSWAY	Four Squares of Philadelphia	ML5108
GLIERE	Symphony No. 3 ''Ilya Murome''	ML5189
GOULD	Interplay (Gould conducting)	ML4218
GRIEG	Peer Gynt Suites	ML5035
GLINKA	Russlan and Ludmilla	ML2043
HANDEL	Concerto for Orchestra in D major Water Music Suite	ML2054 78 set-MX279
HARRIS	Symphony No. 7	ML5095
HERBERT	Pan Americana, American Fantasy, Irish Rhapsody, Selection from Naughty Marietta and Fortune Teller	ML5376/AAL21/AAL29
HINDEMITH	Concert Music for Brass and Strings and Mathis der Maler Nobilissima Visions	ML4816 ML4177
HONEGGER	Joan of Arc	SL-178
IBERT	Escales	ML4983
KAY	Cake Walk	ML4616
KERN	Show Boat	ML4514/CL806
KODALY	Harry Jonas Suite	ML4306
LEHAR	Villa from "Merry Widow"	CL849/ML4893
LISZT	Les Preludes Hungarian Rhapsodies Nos. 1 & 2	ML2066 ML4132
MAHLER	Symphony No. 10 (1st Cornet Part)	M2S-735
MCDONALD	Childern's Symphony (McDonald conducting)	ML2141
MENDELSSOHN	Incidental Music to Midsummer Night's Dream	ML5221
MENOTTI	Sebastian Ballet Suite (Mitropoulos conducting)	ML2053

MIASKOVSKY	Symphony No. 21	ML4239
MILHAUD	Suite Provencale (St. Louis Symphony with Golschmann conducting)	RCA DM951
MUSSORGSKY	Night on Bald Mountain Pictures at an Exhibition	MS6073 ML4700
OFFENBACH	Gaite Parisienne Orpheus in the Underworld	ML5348/CL741 ML5206
PERSICHETTI	Symphony No. 4	ML5108
PISTON	Symphony No. 4	ML4992
PROKOFIEV	Alexander Nevsky Classical Symphony Scythian Suite Symphony No. 5 Symphony No. 6 Symphony No. 7 Peter and the Wolf	ML4247 ML2035 ML4142 ML5260/MS6004 ML4328 ML4683 ML5183/MS6027
PURCELL	Trumpet Voluntary	ML4629
RACHMANINOFF	The Bells Isle of the Dead Three Preludes Symphony No. 2 Symphony No. 3	ML5043 ML5043 ML2158 ML4433 ML4961
RAVEL	Bolero Daphnis and Chloe Suite No. 2 Rapsodie Espagnole La Valse	ML4983/AL51 ML5112/ML4316/MS6077 ML4306 /ML5397 ML4983
RESPIGHI	Feste Romane Pines of Rome	ML4142 ML4020
RIMSKY-KORSAKOV	Capriccio Espagnol Russian Easter Overture Scheherazade	CL707/ML4856 ML2035 ML4089/ML4888/CL850
RODGERS	South Pacific and Slaughter on Tenth Avenue (Kostelanetz conducting)	ML4514
ROSSINI	William Tell Overture	ML5206
SAINT-SAENS	Symphony No. 3	ML5212
SCHUBERT	Unfinished Symphony	ML5221
SCHUMAN, WILLIAM	Credendum Symphony No. 3 Symphony No. 6	CRI S-308/ML5185 ML4413 ML4992
SHOSTAKOVICH	Age of Gold-Polka and Russian Dance (St. Louis Symphony with Golschmann conducting)	RCA 11-8592
SIBELIUS	Finlandia Four Legends from Kalevala En Saga, Pohjola's Daughter, Ocenaides, and Tapiola Symphony No. 2	ML2158/AAL-9/ML5181 ML4672 ML5249 ML4131/ML5207/MS6024

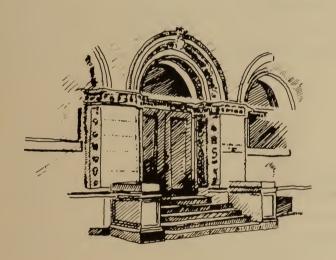
SIBELIUS	Symphony Nos. 4 & 5	ML5045
SMETANA	Bartered Bride	ML5206
	Dance of Comedians	ML2017
	The Moldau	ML5261
STRAUSS, RICHARD	Death and Transfiguration	ML4044
	Don Juan	ML5177
	Don Quixote	ML5292
	Ein Heldenleben	ML4887
	Der Rosenkavalier (Dorati conducting)	ML4044 RCA LM(X)48
	Till Eulenspiegel	ML5177
	Salome-Dance of the Seven Veils	AAL12
STRAVINSKY	Firebird Suite	ML4700
	Petroucka Suite	ML5030
	The Rite of Spring	ML5030
SUPPE	Beautiful Galatea	ML5206
	Poet and Peasant	AAL10
	Light Cavalry	AAL34
TCHAIKOVSKY	Capriccio Italien	CL707/ML4856
	Francesca da Rimini	ML5242
	Marche Slave	AAL24 ML4997
	Nutcracker Suite	ML4729
	1812 Overture	AAL24/MS6073/ML5392
	Romeo and Juiet Overture	ML4997 /ML4997
	Sleeping Beauty Excerpts	ML4729
	Swan Lake Excerpts Symphony No. 4	ML5201 78 set-MM736/ML4050
	Symphony No. 4 Symphony No. 5	ML4400
	Symphony No. 6	ML4544
THOMAS	Mignon	ML5206
THOMSON, VIRGIL	Five Portraits (Thomson conducting)	Columbia 78 set-X-255
THOMSON, VINOLE	Louisiana Story	ML2087
VINCENT, JOHN	Symphony in D	ML5263
WAGNER	Music from Tristan and Isolde: Funeral Music and Immolation Scene from "Die Gotterdammerung" Tannhauser Overture, Lohengrin: Prelude to Act 3,	ML4742
	Die Walkure: Ride of the Valkyries, Magic Fire Music, Die Meistersinger: Prelude to Act 3, Dance of the Apprentices, Procession of the Meistersinger	ML4865
	Parsifal: Prelude, Transformation Scene, Closing Scene of Act 1, Klingsor's Magic Garden, Good Friday Spell, Closing Scene of Act 3	ML5080
WALTON	Facade (Hilsberg conducting)	AAL17
WEINBERGER	Schwanda: Polka and Fugue	ML2043/AAL12
YARDUMIAN	Armenian Suite, Desolate City, Psalm 130, Concerto for Violin	ML4991
	All recordings are with the Philadelphia Orchestra, Eugene Ormandy conducting unless otherwise noted.	

#### CURTIS ALUMNI ASSOCIATION WEST, INC.

Presents for the

#### Third Annual Alumni Week

## THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC



SUNDAY, APRIL 17, 1983 3:00 P.M.

PORT OF HISTORY MUSEUM THEATER
PENN'S LANDING

## Program

Symphony No. 4 in E Minor	Opus 98	JOHANNES BRAHMS
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Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

#### INTERMISSION

Allegro

Andante

Vivace non troppo

This year, 1983, is the 150th Anniversary of the birth of Johannes Brahms.



FRANCES STEINER, Conductor... The first woman to direct a professional orchestra at the Los Angeles Music Center Pavilion, Frances Steiner has attracted wide accfaim as a concert cellist and conductor. As guest conductor, she has directed the Glendale Symphony, the Oakland Symphony, the Long Beach Symphony, the Massachusetts Institute of Technology Orchestra, and The University of Southern California Ravel Festival. She currently serves as Music Director and Conductor of the Carson-Dominguez Hills Symphony Orchestra and of the Baroque Consortium Chamber Orchestra, and has also headed the Compton (California) Symphony. She has been awarded the Conductor's Guild Prize by the Oakland Symphony and the American Symphony Orchestra League Conductor's Guild, received the National Federation of Music Clubs "Parade of American Music" citation, and is listed in the international "Who's Who in Music."

A graduate of The Curtis Institute of Music and a student of Gregor Piatigorsky and Leonard Rose, and the Fountainebleau School of Music, she holds degrees from Curtis, Temple University, Harvard University Graduate School and a Doctor of Music Degree from University of Southern California

Currently, Dr. Steiner is Chairperson of the Music Department at California State University, Dominguez Hills.

DIANA STEINER, Violinist . . . A concert artist of rare ability and outstanding presence, Diana Steiner has received the highest accolades for her performances. Both as a soloist and in ensemble, she has played throughout the United States and Canada, appearing with the New York Philharmonic, the Philadolphia Orchestra, the Los Angeles Philharmonic, and the Chicago Symphony with such conductors as Ormandy, Maazel, Kostelanetz and Mehta. She performed at the Chatauqua, Murlboro, Tanglewood, Brevard and the Hollywood Bowl Summer festivals. Among Ms. Steiner's many awards and honors are the National Federation of Music Clubs Young Artists and the W. W. Naumburg Foundation Competition awards.

Ms. Steiner entered The Curtis Institute of Music at the age of five as a pupil of Liem Zimbalist. After graduation from Curtis she went on to work for the Doctor of Musical Arts degree at the University of Southern California, studying with Jascha Heifetz.

Currently, Ms. Steiner is String Department Development Coordinator at Loyola Marymount University, Los Angèles, and is well-known for recordings on the Orion limbel and as host/producer of the award winning radio program "Air for Strings."





RONALD LEONARD, *Cellist*...Currently principal cellist with the Los Angeles Phitharmonic, Ronald Leonard has appeared as soloist with many orchestras, including the Cleveland Orchestra, the Rhode Island Philharmonic, the Rochester Philharmonic, and the Los Angeles Philharmonic

Mr Leonard, a highly acclaimed chamber music performer is a former member of the Vermeer and Eastman Quartets, and has been guest artist with such renowned groups as the Lenox, Fine Arts, and Juilliard Quartets. Before accepting the Los Angeles principal ceffo position, he was professor of celfo at the Eastman School of Music

He recently recorded the Haydn Sinfonia Concertante with Pinchas Zukerman for Deutsche Grammophon and is an annual participant in the festivat of the New School in Sarasota, Florida and the Aspen Music Festivat

## SUPPORTERS OF THE FIRST EUROPEAN TOUR OF THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

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List not complete

# THE CURTIS INSTITUTE OF MUSIC ALUMNI WEEK COMMITTEE 1983

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DORIS HAMEL EICHER

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**RAYMOND HEMINGWAY** 

GABRIELLE HUNT

BLANCHE BURTON LYLES

**EDWIN MC COY** 

LOUISE PARKER

#### 

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-eighth Season 1982-1983

Monday 18 April 1983 at 8:00pm

#### FIFTY-THIRD STUDENT RECITAL

Eleven Studies for Eleven Players

I Preludio II Allegretto

Ned Rorem

III Bird Call (from Tennessee Williams'

"Suddenly Last Summer")

IV The Diary (from "Suddenly Last Summer")

V Contest (from "Motel") VI Invention for Battery

VII In Memory of My Feelings (after a poem by Frank O'Hara) ("The reactions music evokes are not feelings, but they are the images, memories of feelings."

(--Hindemith)

VIII Fugato

IX Elegy ". . . death is that remedy all singers dream of . . ."

(--Allen Ginsberg)

X Presto XI Epilogue

Directed by Glenn Dodson
Cathy Meng, violin
Gerry Rice, viola
Robert LaRue, cello
Bart Feller, flute
Betsy Starr, oboe
Gavin Martin, piano

#### INTERMISSION

Grave (Metamorphoses) for Cello and Piano

Witold Lutoslawski (1913- )

Franz Joseph Haydn

(1732-1809)

Eva Leininger, cello Gavin Martin, piano

III

Three Barcarolles
Graceful - Tender - Lento (Lively)

Rorem

Gavin Martin, piano

Quartet in D major, Op. 20, No. 4
Allegro di molto

Un poco adagio affetuoso

Menuetto: allegretto alla zingarese Presto Scherzando

> Sarah Kwak, violin Amy Brandfonbrener, viola Suzanne Leon, violin Keith Robinson, cello

Cathy Meng: Graduating student of David Cerone
Gerry Rice: Graduating student of Joseph de Pasquale
Robert LaRue: Student of David Soyer
Bart Feller: Student of Julius Baker and John Krell
Betsy Starr: Student of John de Lancie
Burt Hara: Student of Donald Montanaro
Dan Bowling: Student of Frank Kadenabek
Kenneth Every: Student of Gerald Carlyss
Patrick Shrieves: Student of Gerald Carlyss
Therese Elder: Student of Marilyn Costello
Gavin Martin: Student of Gary Graffman
Eva Leininger: Student of Orlando Cole
Sarah Kwak: Graduating student of Szumon Goldberg

Sarah Kwak: Graduating student of Szymon Goldberg Suzanne Leon: Graduating student of Jascha Brodsky and Arnold Steinhardt Amy Brandfonbrener: Graduating student of Joseph de Pasquale Keith Robinson: Student of David Soyer

> Glenn Dodson prepared the Rorem Studies Felix Galimir prepared the Haydn

Eleven Studies for Eleven Players was written in 1959 on a commission from Buffalo University and more specifically by the then head of the music department (Cameron Baird who subsequently died) and is dedicated to his memory. The main concern was to use each of the eleven players over the course of the whole work as virtuoso soloists. Not all the players play all of the numbers. Certain movements have as few as from two to five performers. So the sum total comprises normal sonorities of sonatas, trios, quartets, and a chamber orchestra. Six of the eleven sections are Variations of a Theme. They are the first two and the last four.

Our Monday broadcasts on WHYY, 91FM, are provided, in part, by funds from The Presser Foundation and The Lawrence Saunders Fund.

The Steinway is the official piano of The Curtis Institute of Music. For concert information please call Howard Kornblum at 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-eighth Season 1982-1983
Tuesday 19 April 1983 at 8:00pm

#### FIFTY-FOURTH STUDENT RECITAL

Two Sonnets after Petrarch Sonnetto 123 Sonnetto 104

Franz Liszt (1811-1886)

Gavin Martin, piano

Trio for Piano, Violin, and Cello in G minor, Op. 15 Moderato assai Allegro, ma non agitato Finale: Presto

Bedrich Smetana (1824-1884)

Sarah Kwak, violin Keith Robinson, cello Gavin Martin, piano

#### INTERMISSION

III

Epitaph for Oboe and Piano

Witold Lutoslawski ( 1913- )

Mark McEwen, oboe Roger Wiesmeyer, piano

IVI

Dance Preludes (1959) Allegro molto - Andantino - Allegro giocoso -Andante - Allegro molto Lutoslawski

Directed by Sol Schoenbach
Bart FEller, flute N. Martin Tipton, horn
Betsy Starr, oboe Maria Bachmann, violin
Burt Hara, clarinet Gerry Rice, viola
David McGill, bassoon Peter Stumpf, cello
Nicolas Tsolainos, doublebass

V

Quintet for Piano and Strings in E-flat major, Op. 44 Allegro brilliante In modo d'una marcia: un poco largamente Scherzo: molto vivace Allegro, ma non troppo Robert Schumann (1810-1856)

Sarah Kwak, violin Amy Brandfonbrener, viola Suzanne Leon, violin Keith Robinson, cello Gavin Martin, piano

Gavin Martin: Student of Gary Graffman Sarah Kwak: Graduating student of Szymon Goldberg Keith Robinson: Student of David Soyer Mark McEwen: Student of John de Lancie Roger Wiesmeyer: Student of John de Lancie Bart Feller: Student of Julius Baker and John Krell Betsy Starr: Student of John de Lancie Burt Hara: Student of Donald Montanaro David McGill: Student of Sol Schoenbach N. Martin Tipton: Student of Myron Bloom Maria Bachmann: Graduating student of Szymon Goldberg Gerry Rice: Graduating student of Joseph de Pasquale Peter Stumps: Student of Orlando Cole Nicolas Tsolainos: Student of Roger Scott Suzanne Leon: Graduating student of Jascha Brodsky and Arnold Steinhardt Amy Brandfonbrener: Graduating student of Joseph de Pasquale

Felix Galimir prepared the Smetana and the Schumann Sol Schoenbach prepared the Dance Preludes

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our monthly schedules.

The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

A word of caution: We wouldn't want any of you to injure yourselves.

Although our concerts often do inspire rapt attention, we would urge you, please, not to inadvertently inch up to the forward edge of the chairs in the Hall. These chairs are so balanced that they could respond in a hostile way to such actions.

The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260 between 11:00am and 4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 20 April 1983 at 8:00pm

#### FIFTY-FIFTH STUDENT RECITAL

Sonata No. 2 for Violin and Piano in A major, Op. 100 Allegro amabile Andante tranquillo

Allegro grazioso (quasi andante)

Johannes Brahms (1833-1897)

Pascale Beaudry, violin Nozomi Takashima, piano

Sonata No. 3 for Violin and Piano in G minor, (1916-1917) Allegro vivo Intermède (Fantasque et léger)

Claude Debussy (1862-1918)

Michaela Paetsch, violin Ghenady Meirson, piano

III

String Quartet (1965) I Introductory Movement II Main Movement

Finale (très animé)

Witold Lutoslawski (1913- )

Maria Bachmann, violin Roberto Diaz, viola Cathy Meng, violin Robert LaRue, cello

#### INTERMISSION

IV

Quartet in B minor, Op. 11 Molto allegro e appassionato Molto adagio Molto allegro Samuel Barber (1910-1981)

Quartet in F major Moderé - Très doux Assez vif - très rythmé Très lent Vif et agité Maurice Ravel (1875-1937)

Sarah Kwak, violin Amy Brandfonbrener, viola Suzanne Leon, violin Keith Robinson, cello

Felix Galimir prepared the quartets

Pascale Beaudry: Student of Jascha Brodsky
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Michaela Paetsch: Student of Szymon Goldberg
Ghenady Meirson: Student of Dr. Vladimir Sokoloff
Maria Bachmann: Graduating student of Szymon Goldberg
Cathy Meng: Graduating student of David Cerone
Roberto Diaz: Student of Joseph de Pasquale
Sarah Kwak: Graduating student of Szymon Goldberg
Suzanne Leon: Graduating student of Jascha Brodsky and Arnold Steinhardt
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Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's dedicated performers.

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The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260 between 11:00am and 4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Thursday 21 April 1983 at 5:00pm

#### EDWARD ALDWELL

1

French Overture, S. 831 (1734) [Partita in B minor from Klavierübung, Part II] Johann Sebastian Bach (1685-1750)

Ouverture Courante Sarabande Bourée I & 11 Gigue

Gavotte I & II Gigue Passepied I & II Echo

#### INTERMISSION

Aria with 30 Variations, S. 988 (1742) (From Klavierübung, Part IV "Goldberg Variations") Aria Variations 1 to 30 Aria da capo

Bach

Edward Aldwell, piano



### The Curtis Institute of Music

# FIFTIETH COMMENCEMENT and CONFERRING OF DEGREES



#### JOHN de LANCIE, Director

**CURTIS HALL** 

Monday, April the twenty-fifth

One Thousand Nine Hundred and Eighty-three at Eleven o'clock in the Morning



## Order of Ceremonies

Prelude:	• • • • • • • • • • • • • • •	Passacagha	and Fugue in	J.S. Bach
Processional				Trumpet tune in C

JOHN WEAVER

Order of Ceremonies

#### ADDRESS

Gian-Carlo Menotti

Honorary Doctorate, The Curtis Institute of Music Composer Founder of the Festival of the Two Worlds

#### CONFERRING OF HONORARY DEGREES

Citations read by JOHN de LANCIE

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OF

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THE NATIONAL ANTHEM
THE STAR-SPANGLED BANNER

JOHN WEAVER

Certificates

Piano

Liani LaRose (in absentia) Keiko Sato

> Accompanying Nozomi Takashima

> > Voice

Sheila Harris-Jackson Ruth Starkey April Woodall

Operatic techniques

Candace J. Sassaman Mark Thomas Swindle (in absentia)

Violin

Willem Johannes Blokbergen (in absentia)

Violoncello Ramon Corpus Bolipata (in absentia)

Oboe

Mark Norman McEwen

Diplomas

Piano Catherine Ketty Nez

> Voice Reginald Pindell

Violin Maurice Harrison Sklar

> Bassoon Richard Ranti

> Trombone Torsten Edvar

Degrees in Course

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Accompanying Michael Eto

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Harp Susan Bennett Taylor

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Maria M. Bachmann
Sarah Inshin Kwak
Cathy Elise Meng

Suzanne Lai Leon
Violaine Melançon
Meng

Viola

Amy Brandfonbrener George Walter Pascal Joyce Adrienne Ramée Geraldine E. Rice

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> > Flute

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Paul Garment

Horn

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DOCTOR OF MUSIC NELLIE LEE BOK

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#### Assisted by

#### DR. VLADIMIR SOKOLOFF

Honorary Doctorate, The Curtis Institute of Music

Assistant Marshals

Daron Hagen Michaela Paetsch
Richard Zuch



#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 27 April 1983 at 8:00pm

#### FIFTY-SIXTH STUDENT RECITAL

1

Trio Sonata No. 5 in C major

Johann Sebastian Bach

Prelude and Fugue No. 1 in C minor

Felix Mendelssohn (1809-1847)

Angelo Rosati, organ

11

Sonata No. 2 for Solo Violin in A minor, S. 1003 Grave - Fuga -Andante - Allegro

Bach

Michaela Paetsch, violin

111

Vier Ernste Gesänge, Op. 121 Denn es gehet dem Menschen Ich wandte mich O Tod, O Tod, wie bitter Wenn ich mit Menschen Johannes Brahms (1833-1897)

Richard Zuch, baritone Martha Massena, piano

Angelo Rosati: Student of John Weaver Michaela Paetsch: Student of Szymon Goldberg Richard Zuch: Student of Todd Duncan

This year is the 150th anniversary of Johannes Brahms's birth.

Please note: there will be a concert here at Curtis on Friday evening.

#### BRAHMS: Four Serious Songs

#### 1 - Denn es gehet dem Menshcen

For it befalls man as it does the beast; As that dies, so he dies also. And they all have the same breath. And man has no more than the beast. For all is vanity. All things go to the same place, For everything is made of dust And turns to dust again. Who knows if the spirit of man goes upward And the breath of the beast downward. Downward into the earth? Therefore I saw there is nothing better Than that man should rejoice in his work, For that is his portion. For who shall bring him to see What shall be after him?

#### 2 - Ich wandte mich

I turned around and looked at all
Who suffered wrongs beneath the sum.
And behold, there were the tears of those
Who suffered wrongs and had no comforter,
And they who wronged them were too mighty,
So that they could not have any comforter.
Then I praised the dead who already died,
More tha the living, who still had life.
And he who does not yet exist is better off than both,
And does not know of the evil that happens beneath the sun.

#### 3 - O Tod, O Tod, wie bitter

Oh death, Oh death, how bitter are you!
When a man thinks of you.
He who has a good life and enough,
And who lives without cares,
And who fares well in all things.
And who still may eat!
Oh death, Oh Death, how bitter are you!
Oh death, how welcome are you to the needy one,
He who is weak and old.
And whose life is filled with cares,
And has nothing better to hope for, nor to expect;
Oh death, Oh death, how welcome are you.

#### 4 - Wenn ich mit Menschen

Though I speak with the tongues of men and of Angels, And I have not love, I am become as sounding brass or a tinkling cymbal. And though I have the gift of prophecy And understand all mysteries, and all knowledge; and though I have all faith. so that I could move mountains, And yet I have not love, I am nothing. And though I bestow all my goods to feed the poor, and suffer my body to be burned. And have not love, it profiteth me nought. For now we see through a mirror darkly, But face to face. Now I know it partly; but then I shall know it, even as I am known. And now abideth faith, hope, and love, these three: But the greatest of these is love.

Dr. Vladimir Sokoloff: Director of Concert Programs

Howard Kornblum: Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Friday 29 April 1983 at 8:00pm

#### FIFTY-SEVENTH STUDENT RECITAL

I

Two Bagatelles (1946) Andante, molto espressivo Allegro, leggiero e grazioso Moshe Lustig (1922-1958)

Impromptu in A flat major, Op. 142, No. 2 Impromptu in F minor, Op. 142, No. 4

Franz Schubert (1797-1828)

Arnan Wiesel, piano

II

The Bird of the Wilderness (text from Tagore's "The Gardener")

Edward Horsman (1873-1918)

April Woodall, soprano Martha Massena, piano

177

Widmung, Op. 25, No. 1 Mein schöner Stern, Op. 101, No. 4 Er ist's, Op. 79, No. 24 Robert Schumann (1810-1856)

Geheimnis, Op. 71, No. 3 O wüsst' ich doch den Weg, Op. 63, No. 8 Vergebliches Ständchen, Op. 84, No. 4 Johannes Brahms (1833-1897)

Gooywon Elissa Kim, soprano Ghenady Meirson, piano

#### INTERMISSION

IV

Twenty-Four Preludes, Op. 28 Frederick Chopin
C - Am - G - Em - D - Bm - A - F#m - E - C#m - (1810-1849)
B - G#m - F# - Ebm - Db - Bbm - Ab - Fm - Eb Cm - Bb - Gm - F - Dm

Keiko Sato, piano

Arnan Wiesel: Student of Seymour Lipkin April Woodall: Graduating student of Todd Duncan Gooywon Elissa Kim: Graduatina student of Marianne Casiello Ghenady Meirson: Student of Dr. Vladimir Sokoloff Keiko Sato: Student of Gary Graffman

This year is the 150th anniversary of Johannes Brahms's birth.

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's dedicated performers.

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A word of caution: We wouldn't want any of you to injure yourselves. Although our concerts often do inspire rapt attention, we would urge you, please, not to inadvertently inch up to the forward edge of the chairs in the Hall. These chairs are so balanced that they could respond in a hostile way to such actions.

The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260 between 11:00am and 4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Monday 2 May 1983 at 8:00pm

#### Fifty-eighth Student Recital

Im Waldeseinsamkeit, Op. 85/6
Verrat, Op. 105/5
O wüsst' ich doch den Weg zurück, Op. 63/8
Auf dem Kirchhofe, Op. 105/4
Heimkehr, Op. 7/6

Johannes Brahms (1833-1897)

John Myers, baritone Sylvia Lee, piano

II

Seven Popular Spanish Songs El paño moruno - Seguidilla murciana -Asturiana - Jota - Nana - Cancion - Polo Manuel de Falla (1876-1946)

Karen Noteboom, soprano Thomas Jaber, piano

#### INTERMISSION

111

Ein Schwan, Op. 25/2 (1876) Solvejs Wiegenlied, Op. 23/2 (1875) Solvejs Lied, Op. 23/1, (1874) Edvard Grieg (1843-1907)

April Woodall, soprano Thomas Jaber, piano

IV
Vergebliches Ständchen, Op. 84/4
Am Sonntag Morgen, Op. 49/1
Die Mainacht, Op. 43/2
Ständchen, Op. 106/1
Der Tod, das ist der Kühle Nacht, Op. 96/1
Das Mädchen spricht, Op. 107/3
Wiegenlied, Op. 49/4

Johannes Brahms (1833-1897)

Katherine Turner, soprano Thomas Jaber, piano

John Myers: Student of Todd Duncan Karen Noteboom: Student of Marianne Casiello April Woodall: Graduating student of Todd Duncan Katherine Turner: Student of Ellen Faull

This year is the 150th anniversary of Johannes Brahms's birth.

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes, or, at the very least, can condition themselves not to cough or use a handkerchief just as a slow movement comes to its coda.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Wednesday 4 May 1983 at 8:00pm

#### FIFTY-NINTH STUDENT RECITAL

Sonata in E flat major, H. XVI, No. 52 Franz Joseph Haydn
Allegro (1732-1809)
Adagio
Finale: Presto

11

Klavierstücke, Op. 76 (1878)
Capriccio in F sharp minor
Capriccio in B minor
Intermezzo in A flat major
Intermezzo in B flat major
Capriccio in C sharp minor
Intermezzo in A major
Intermezzo in A minor
Capriccio in C major

Johannes Brahms (1833-1897)

#### INTERMISSION

Prelude and Fugue in A minor, S. 865 Johann Sebastian Bach (from the Well-Tempered Clavier, Bk. 1)(1722) (1685-1750)

IV

Jeux d'eau (1901)

Maurice Ravel
(1875-1937)

Sonata for Piano (1926)

Allegro moderato

Sostenuto e pesante
Allegro molto

Ketty Nez, piano

Ketty Nez is a graduating student of Seymour Lipkin

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For concert information please call 893-5260 between 11:00am and 4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Pirector Fifty-eighth Season 1982-1983 Tuesday 3 May 1983 at 8:00pm in Studio IIJ

THE CURTIS OPERA DEPARTMENT
directed by
BORIS GOLDOVSKY

#### AN EVENING OF OPERATIC SCENES

Don Giovanni
Scene from Act I
Don Giovanni

Leporello Donna Elvira

<u>Der Freischütz</u> Duet from Act 11 Aennchen Agathe

Elixir of Love

Duet from Act I

Adina

Nemorino

Duet from Act I Adina Nemorino

The Marriage of Figaro
Finale from Act IV
Figaro
Cherubino

Countess Susanna Count Marcellina Barbarina Pon Basilio Antonio Wolfgang Amadeus Mozart (1756-1791)

Michael Willson Frank Barr Marilee Williams

Carl Maria von Weber (1786-1826) Katherine Turner

Katherine Turner Sharon Anstine

> Gaetano Donizetti (1797-1848)

Candace Sassaman Mark Swindle

Karen Noteboom Gregory Hopkins

Mozart

John Myers
Janellen Farmer
Ruth D'Agostino
Judith Pannill
Paul Messal
Sharon Anstine
Katherine Turner
Mark Swindle
Leo van Witten

INTERMISSION

please turn

Falstaff Scene from Act II

Falstaff Quickly Bardolph Pistol

John Myers Ruth Starkey Mark Swindle Paul Messal

Giuseppe Verdi (1813-1901)

The Bartered Bride Duet from Act II

Marenka Vashek

Bedrich Smetana (1824-1884)

Lakmé Duet from Act I 1 a kmb

Mallika

Leo Delibes (1836-1891)

Donizetti

Candace Sassaman Janellen Farmer

Marilee Williams

Patrick Romano

La Gioconda Duet from Act II Enzo

Laura

Amilcare Ponchielli (1834-1886)

Gregory Hopkins Ruth Starkey

Don Pasquale Finale from Act II

Don Pasquale Dr. Malatesta Norina Ernesto Notaru Majordomo Servant

Frank Barr Michael Willson Bettina Benedetto Patrick Romano Leo Van Witsen Richard Zuch Fred Hilfreich

Staged and played by Boris Goldovsky and Fredric Popper Opera Department staff: Richard Crittenden and Kathleen Scott

Katherine Turner is atudent of Ellen Faull. Sharon Anstine, Gregory Hopkins, Judith Pannill, and Ruth Starkey are students of Raquel Adonaylo. Karen Noteboom is a student of Marianne Casiello. Ruth D'Agostino, John Myers, and Richard Zuch are students of

Todd Duncan.

Michael Willson, Frank Barr, Marilee Williams, Candace Sassaman, Mark Swindle, Janellen Farmer, Paul Messal, Patrick Romano, and Bettina Benedetto are students in the Operatic Techniques Department with Mr. Goldovsky.

#### THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Fifty-eighth Season 1982-1983 Friday 6 May 1983 at 8:00pm in Studio IIJ

> OPERA SCENES with THE CURTIS OPERA DEPARTMENT

Lucia di Lammermoor

Scene from Act I Lucia

Alise Edaardo

Duet from Act II Lucia

Enrico

The Marriage of Figaro Duet from Act III

Countess Susanna

Cosi fan tutte Opening Trio

> Ferrando Guglielmo Don Alfonso

Tales of Hoffmann Trio from Act III Antonia

Dr. Miracle Mother

Gaetano Donizetti (1797-1848)

Karen Noteboom Sharon Anstine Gregory Hopkins

Candace Sassaman Paul Messal

> Wolfgang Amadeus Mozart (1756-1791)

Sharon Anstine Katherine Turner

Mozart.

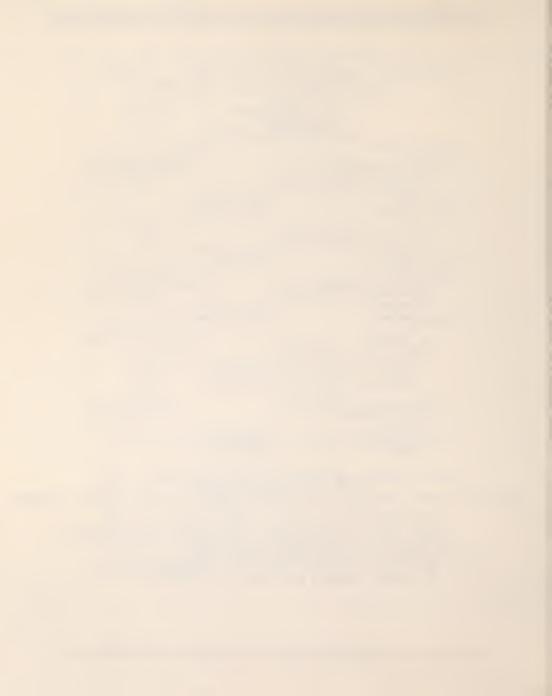
Blair Wilson Paul Messal Richard Zuch

> Jacques Offenbach (1819-1880)

Candace Sassaman John Myers Sharon Anstine

Staged and directed by Richard Crittenden Musical direction by Kathleen Scott Rehearsal pianists: Michael Eto, Clark Griffith, Catherine Schneider, and Nozomi Takashima

> Karen Noteboom is a student of Marianne Casiello. Sharon Anstine and Gregory Hopkins are students of Raquel Adonaylo. Richard Zuch and John Myers are students of Toss Duncan. Katherine Turner is a student of Ellen Faull. Blair Wilson, Paul Messal, and Candace Sassaman are students in the Operatic Techniques Department with Mr. Goldovsky.



#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-eighth Season 1982-1983 Sunday 8 May 1983 at 3:00pm

#### SIXTIETH STUDENT RECITAL

32 Variations in C minor, WoO 80 (1806) Ludwig van Beethoven

11

Klavierstücke, Op. 119 Intermezzo in B minor Intermezzo in E minor INtermezzo in C major Rhapsody in E flat major Johannes Brahms (1833-1897)

111

Ballade, Op. 46 (1977)

Samuel Barber (1910-1981)

INTERMISSION

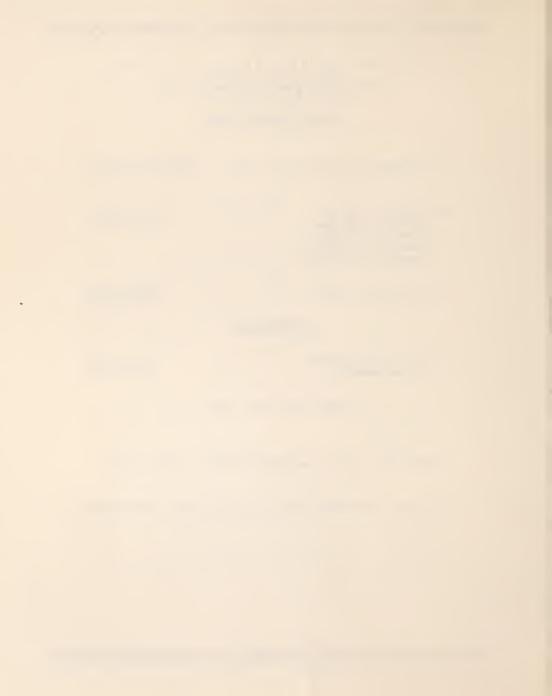
IV

Sonata in B minor (1854) (in one movement) Franz Liszt (1811-1886)

Darryl Hobson-Byrd, piano

Darryl Hobson-Byrd is a graduating student of Seymour Lipkin

This year is the 150th anniversary of the birth of Johannes Brahms.



#### SYMPHONY ORCHESTRA OF

# THE CURTIS INSTITUTE OF MUSIC

EUROPEAN TOUR
SPRING, 1983

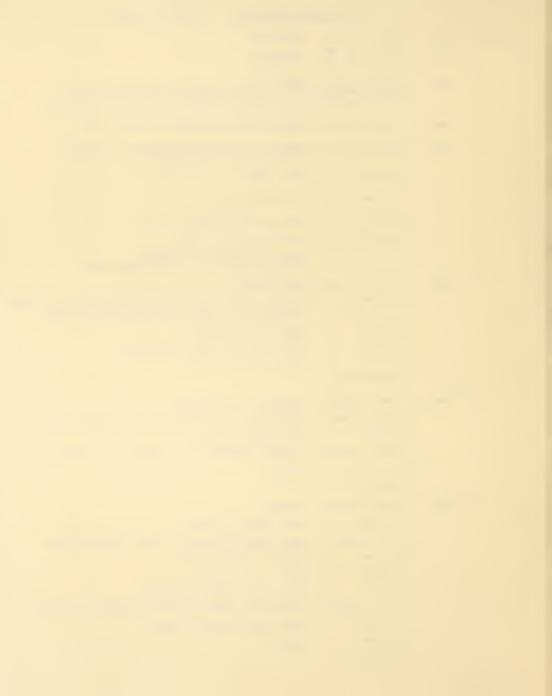


1726 LOCUST STREET
PHILADELPHIA, PENNSYLVANIA 19103

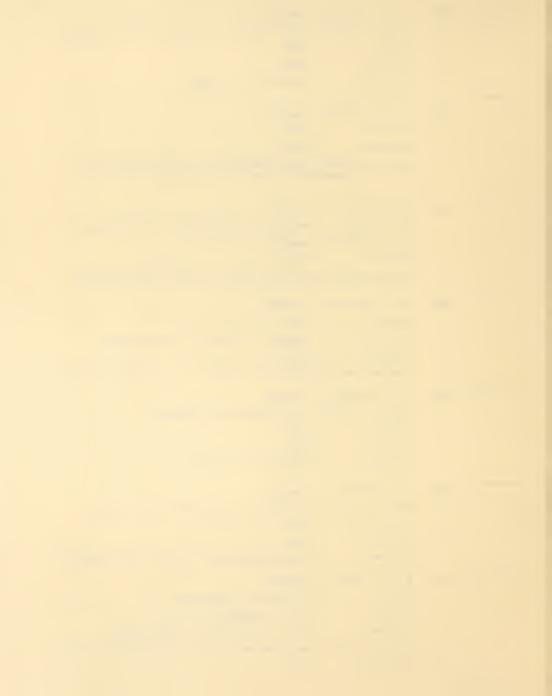


Schedule:	Europe,	1983	(subject	to	change)

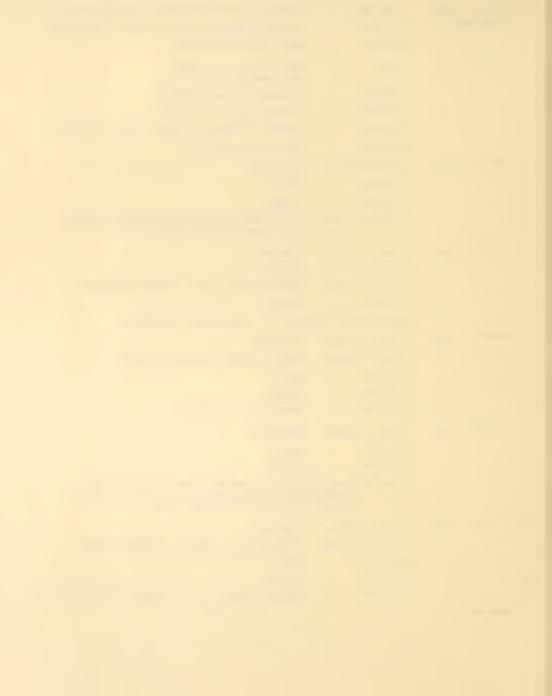
April	22	Fri.	6:00 - 9:00 PM	Rehearsal
	23	Sat.	10 AM - 1:00 PM 3:00 - 5:00 PM	Rehearsal Rehearsal
	24	Sun.		Rehearsal will be packed after this rehearsal: horns, mbones,tuba,contrabassoon,harps,percussion,etc.)
	25	Mon.	6 AM	.Large instruments shipped to JFK, NYC.
	26	Tues.	11 AM	Report to CIM with all luggage and carry-on bags including instrument(s).
			12 Noor	.Board Buses
			3:30 PM	.Arrive JFK, NYC
			6:00 PM	.Board Swissair flight No. 111
			7:00 PM	.Scheduled take-off time
				Dinner on plane: 8 PM (approx) Breakfast on plane: 7 AM (European time)
	27	Wed.	8:20 AM	.Arrive Geneva
			10:30 AM	.Estimated time of arrival in Evian (45 min. bus trip Assignment of rooms; distribution of keys, etc.
			12 Noon	Lunch at La Potiniere
			1:30 PM	Unload truck at Casino (stage crew)
			6:00 PM	Dinner at La Potiniere
			Evening Free	
	28	Thurs.	8 AM - 9:00 AM	Breakfast in residences
			11 AM -12 Noon	Rehearsal in Casino Auditorium (Acoustic Check)
			12:30 PM	Lunch (La Potiniere)
			2:30 - 5:30 PM	Rehearsal (program I) in Casino (with Szeryng)
			6:00 PM	Dinner
			Evening Free	
	29	Fri.	7:30 - 8:30 AM	Breakfast
			8:30 AM	Board Buses for Thonon
			9:30 - 12:30	Open Rehearsal(program I) (with Kwak and Leon)
			12:30 PM	Return to Evian by Bus
			1:00 PM	Lunch
			2:15 PM	Board buses; return to Thonon
			3:00 - 5:00 PM	Concert for School Children in Thonon (program I)
			5:15 PM	Board buses; return to Evian
			6:00 PM	Dinner
			Evening Free	



April	30	Sat.	8 AM - 9:00 AM	Breakfast
			10 AM - 1:00 PM	Dress Rehearsal for program I (with Szeryng)
			1 PM	Lunch
			5:30 PM	Dinner
			8:15 PM	Concert No. 1 in Evian
	_			
May	1	Sun.	8 AM - 9:00 AM	Breakfast
			12:30 PM	Lunch
			6:00 PM	Dinner
_	_			e notify chaperons if you will <u>not</u> be eating and/or dinner with the group.
	2	Mon.	8 AM - 9:00 AM	Breakfast
			9:30 -12:30	Rehearsal for program II (with Lutoslawski)
			2:30 - 5:30 PM	Rehearsal
			6:00 PM	Dinner
			Evening free (Lu	itoslawski Lecture at Royal Hotel Auditorium)
	_ 3	Tues.	8 AM - 9:00 AM	Breakfast
			12:30 PM	Lunch
			2:30 - 5:30 PM	Rehearsal for program II (with soloist)
			6:00 PM	Dinner
			Evening free (Bo	orodin Quartet Concert in the Casino Auditorium)
	4	Wed.	8 AM - 9:00 AM	Breakfast
			10 AM - 1:00 PM	Dress rehearsal for program II
			1:00 PM	Lunch
			5:30 PM	Dinner
			8:15 PM	Concert No. 2 in Evian
	_ <sub>5</sub>	Thurs.	8 AM - 9:00 AM	Breakfast
			10 AM - 1:00 PM	Rehearsal for program IIIA (with Shumsky)
			1:30 PM	Lunch
			5:30 PM	Dinner
			8:15 PM	Chamber Concert No.1 in Royal Hotel Auditorium
	_ <sub>6</sub>	Fri.	8 AM - 9:00 AM	Breakfast
			11 AM	Board Buses for Annemasse
			1:00 PM	Lunch in Annemasse
			2:00 PM	Return to Concert Hall (Maison Rouge)
			2:30 - 5:30 PM	Open rehearsal for program IIIA (with Shumsky)
			5:30 PM	Dinner



May 6	Fri.	7:00	PM	Return to Concert Hall and dress for concert.
(continue	ed)	8:45	PM	Concert in Annemasse (program IIIA) Reception.
	1	1:30	PM	Board Buses for Evian
7	Sat.	TBA		Board Buses for Chamonix Meal schedule: TBA
		7:00	PM	Assemble at "Le Majestic"
		7:30	PM	Acoustic Check (till 8:15)
		9:00	PM	Concert in Chamonix (program IIIA) Reception.
	1	1:45	PM	Board buses for Evian
8	Sun.	8 AM	- 9:00 AM	Breakfast
	1	2:30	PM	Lunch
		6:00	PM	Dinner
		Free	_	notify chaperons if you will <u>not</u> be eating nd/or dinner with the group.
9	Mon.	8 AM	- 9:00 AM	Breakfast
	1	2:30	PM	Lunch
		2:30	- 5:30 PM	Rehearsal for program IIIB (with Lupu)
		6:00	PM	Dinner
	-	Eveni	ng free (Cond	cert ·by German Youth Orchestra)
10	Tues.	8 AM	- 9:00 AM	Breakfast
	1	MA C	- 1:00 PM	Dress rehearsal for program IIIB
		1:00	PM	Lunch
		5:30	PM	Dinner
		8:15	PM	Concert No. 3 in Evian
11	Wed.	8 AM	- 9:00 AM	Breakfast
	1	2:30	PM	Lunch
		6:00	PM	Dinner
		Free	Please r	lable for excursion, more details later. notify chaperons if you will not be eating ad/or dinner with the group.
12	Thurs.	8 AM	- 9:00 AM	Breakfast
		9:30	-12:30 PM	Rehearsal for program IV (with Ceccato)
	1	2:30	PM	Lunch
		5:30	PM	Dinner
		8:15	PM	Chamber Concert No. 2 in Royal Hotel Auditorium



May	13	Fri.	8 AM	- 9:00	AM	Breakfast
			9:30	-12:30		Rehearsal for program IV (with Ceccato)
			12:30	PM		Lunch
			2:30	- 5:30	PM	Rehearsal with soloist (Mutter)
			6:00	PM		Dinner
			Even	ing fre	e (Pia	no recital in Casino Auditorium: Cristina Ortiz)
_	14	Sat.	8 AM	- 9:00	AM	Breakfast
			10 AM	- 1:00	PM	Dress rehearsal for program IV
			1:00	PM		Lunch
			5:30	PM		Dinner
			8:15	PM		Concert No. 4 in Evian
	15	Sun.	7:30	- 8:30	AM	Breakfast
			9:00	AM		Board buses for Lyon
			12:30	PM		Arrive Lyon
			1:00	PM		Lunch (location TBA)
			2:00	PM		Leave for Concert Hall (Salle Maurice Ravel)
			3:30	PM		Acoustic Check (till 4:30 maximum) program IIIA
			5:00	PM		Concert (program IIIA) (with Shumsky) Reception
			8:00	PM		Board buses for Evian
			11:30	PM		Arrive Evian
_	16		7:30	- 8:30	AM	Breakfast
			8:30	AM .		CIS residents must vacate their rooms. You may remain in the building and make use of the lounge areas.
			10:00	AM		Load Buses
			11:00	AM		Lunch
			12:00	Noon		Board Buses for Airport***
			3:30	PM		Depart Geneva
			6:00	PM (app	prox)	Arrive NYC; customs; bus to Phila.
			10:00	PM (ap	prox)	Arrive CIM

<sup>•••\*</sup>As of Noon on May 16, those students not returning to Philadelphia or other cities in North America must provide their own lodging and transportation. We will provide a ride to Geneva for those who need to get to the airport.



#### STAFF from CIM

#### (staying at the Royal Evian Hotel)

Mr. and Mrs. John de Lancie (Director and his wife)

Mr. Robert Fitzpatrick (Dean of Students; Assistant to Mr. de Lancie)

Dr. Edwin E. Heilakka (Orchestra Librarian)

Dr. Harris Clearfield (Physician in Residence)

#### Chaperons

Mrs. Yvonne Unrath (CIS, room 104)

Ms. Denise Laepple (CIS, room 207)

Mr. Raymond Hemingway (CIS, room 304)

Mr. Michael Carrigan (Au Hameau)

#### STAFF from the FESTIVAL

Music Director: Serge Zehnacker

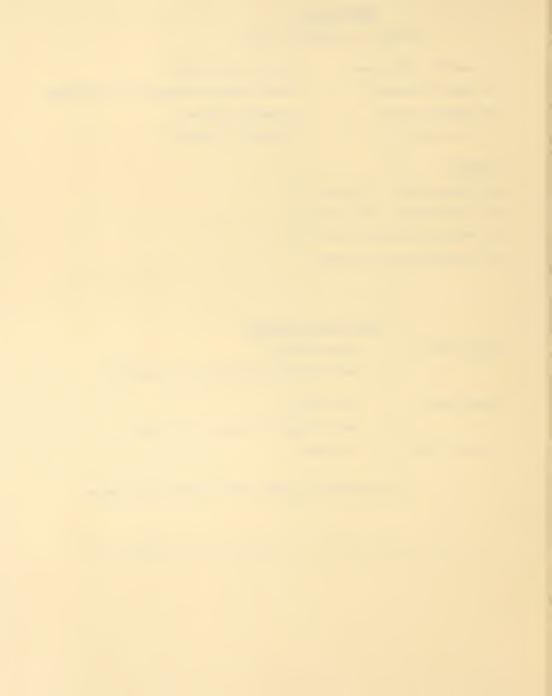
Caroline Martin (assistant to Mr. Zehnacker)

Administrator: Felix Fenech

Cecile Fournier (assistant to Mr. Fenech)

Director of CIS: M. Hyvernat

(Mr. Zehnacker, Ms. Martin and Ms. Fournier speak English)



### VIOLINS

Maria Bachmann Pascale Beaudry Willem Blokbergen Emmanuelle Boisvert Martin Chalifour Ivan Chan Pyinah Chon Caroline Dubé Suzanne Gilman Sarah Kwak Céline Leathead Suzanne Leon Jun-Ching Lin Violaine Melançon Cathy Meng Mitchell Newman David Niwa Yayoi Numazawa Laura Park Sara Parkins Diane Pascal Annalee Patipatanakoon Sharman Plesner Eliav Priel Mary-Margaret Rey Paul Roby David Salness Da-Hong Seetoo Maurice Sklar Vesna Stankovic Michi Sugiura Michael Swan Susan Synnestvedt Charles Wetherbee

### VIOLAS

Amy Brandfonbrener
Roberto Diaz
Edward P. Gazouleas
Mary Hammann
Michaela Kemp
George Pascal
Joyce Ramée
Belinda Reuning
Geraldine Rice
André Roy
Christine Rutledge
Michael Stern
Nancy Thomas

### CELLOS

Lawrence Figg Michael Kannen Robert LaRue Eva Leininger Karen Meier Keith Robinson Peter Stumpf Hsiao-Lan Wang Raymond Wang Pegsoon Whang

### DOUBLEBASSES

Timothy Cobb Calvin Liddle Jeremy McCoy Cleland Noe Bruce Ridge Nicolas Tsolainos

### HARPS

Therese Elder Paula Provo Susan Bennett Taylor

### FLUTES

Bart Feller Gigi Mitchell Heidi Ruby John Thorne

### OBOES

Mark McEwen Lisa Messineo Andrea Plesnarski Betsy Starr Roger Wiesmeyer

### CLARINETS

Paul Garment Burt Hara Carl Jackson Vadim Kozarinsky

### PIANO

Gavin Martin Roger Wiesmeyer

### BASSOONS

David Baughman, Jr. Lawrence Burke David McGill Kathleen McLean Richard Ranti

### HORNS

Lori Amada Duncan Brinsmead Susan Carroll. Theodore Peters Shelley Showers N. Martin Tipton

### TRUMPETS

Dan Bowling Joseph E. Burzinski Stephen Luck C. Benjamin Mundy

### TROMBONES

Christopher Dudley Torsten Edvar Debra Taylor Blair Bollinger (bass)

### TUBA

Matthew Good

### TIMPANI AND PERCUSSION

David De Peters Kenneth Every Charles Ross Patrick Shrieves David Sulvetta

### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

### STAGE MANAGERS

David De Peters Daron Hagen Carl Jackson



### Centre International de Sejour

- 1. Wiesmeyer-Baughmann
- 8. Sugiura
- 9. Niwa-Ridge
- 11. Plesner
- 14. McCoy-Noe
- 23. Blokbergen
- 24. Stumpf
- 25. Wang, R.
- 28. Sulvetta-Ross
- 36. Dube-Whang, P.
- 37. Feller-Jackson
- 39. Amada
- 40. Taylor
- 101. McGill-Burke
- 103. Bachmann, Parkins, Pascal(D.)
- 104. Chaperon: Yvonne Unrath
- 201. Beaudry-Stankovic
- 202. Brandfonbrener-Rice
- 203. Showers-Carroll
- 204. Kozarinsky-Thorne
- 205. Chalifour-Roy
- 207. Chaperon: Denise Laepple
- 208. LaRue, Newman, Hagen
- 209. Kwak-Leon
- 211. Figg-Robinson
- 215. Bollinger-Dudley
- 216. Good-Edvar
- 218. Tsolainos-Cobb
- 301. Liddle-Luck
- 302. Peters-Tipton
- 303. Brinsmead-Seetoo
- 304. Chaperon: Raymond Hemingway
- 305. Shrieves, DePeters, Every
- 306. Meng-Ruby
- 307. McLean-Meier
- 308. Pascal(G), Salness
- 310. Mitchell-Messineo

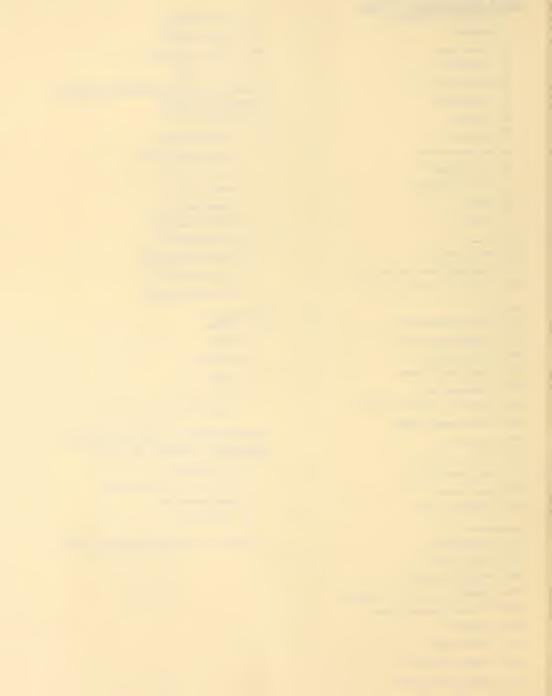
- 401. Ramee-Thomas
- 402. Bennett-Elder
- 403. Mundy-Burzinski
- 404. Sklar-Swan

### Logement Au Hameau

- 32. Kannen-Diaz
- 33. Gazouleas-Stern
- 34. Leathead-Boisvert
- 35. Hara-Garment
- 36. Ranti-Lin
- 37. Kemp-Reuning
- 38. Hamman-Rutledge
- 39. Chon-Wang(H-L)
- 40. Provo-Synnestvedt
- 41. Martin-Bowling
- 42. Leininger-Gilman
- 44. McEwen
- 45. Starr
- 46. Melancon
- 47. Park
- 48. Special Guest
- 31. Chaperon: Michael Carrigan

### Les Jeunes Etudiants "en famille"

- A. Rey-Numazawa
- B. Plesnarski-Patipatanakoon
- C. Roby-Wetherbee
- D. Priel-Chan



Program I April 29 in Thonon -3 PM April 30 in Evian - 8:15 PM

Serge Zehnacker,conductor Henryk Szeryng, violin(April 30) Sarah Kwak,violin(April 29) Suzanne Leon, violin (April 29)

Wagner Mozart Berg Tristan Prelude Adagio and Rondo Violin Concerto

Strauss Don Juan

Program II
May 4 in Evian - 8:15 PM

Witold Lutoslawski,conductor Serge Zehnacker, conductor Soloist , TBA .

Lutoslawski Symphony No. 2 Concerto (TBA)

Ravel Daphnis and Chloe( 2nd Suite)

Program III A
May 6 in Annemasse - 8:45 PM
May 7 in Chamounix - 9:00 PM
May 15 in Lyon - 5 PM

Oscar Shumsky, conductor and violin Robert Fitzpatrick, conductor

Beethoven Coriolanus Overture Violin Concerto

Symphony No. 4

(Encore?) Fugue from Opus 59, No. 3

Program III B
May 10 in Evian - 8:15 PM

Oscar Shumsky, conductor Radu Lupu, piano

Beethoven Coriolanus Overture

Fugue from Opus 59, No.3 Piano Concerto No. 3 Symphony No. 4 Program IV May 14 in Evian - 8:15 PM

Aldo Ceccato, conductor Anne-Sophie Mutter, violin

Ligeti Atmospheres
Brahms Violin Concerto
Prokofiev Romeo and Juliet

Romeo and Juliet (Excerpts)
Suite II (1,2,5,6,7)
Suite I (7)

Chamber Music Concert I
May 5 in Evian (Royal Hotel) - 8:15 PM

Rorem 11 Studies for 11 Instruments

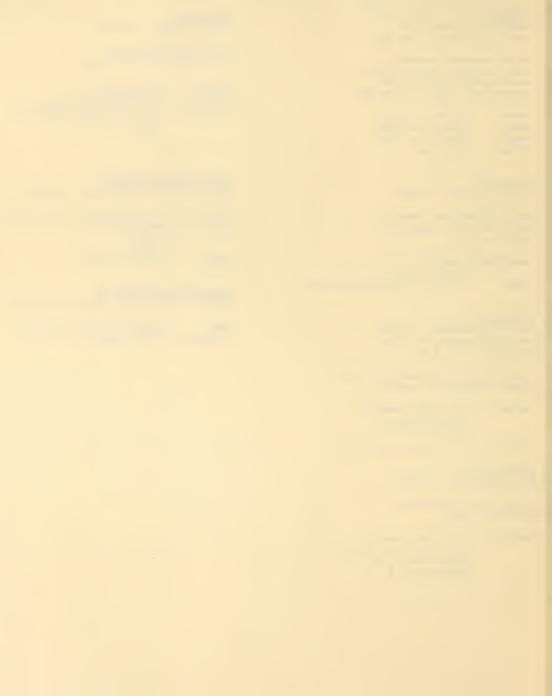
Lutoslawski Dance Preludes

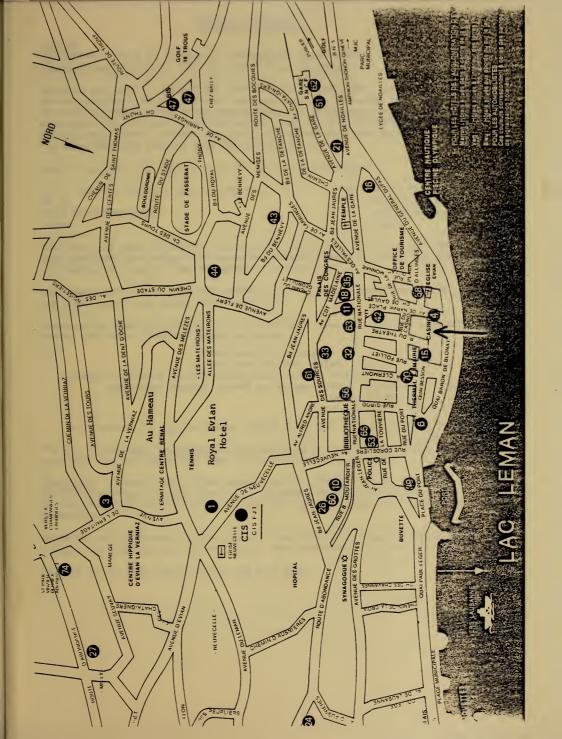
Epitaph Grave

Barber String Quartet

Chamber Music Concert II
May 12 in Evian (Royal Hotel) - 8:15 PM

Loeb Sonata for Violin and Piano Lutoslawski String Quartet







### LODGING

The Orchestra will be staying at two hostels: approximately 75 at the <u>Centre International De Sejour</u> (CIS) and about 25 at Au Hameau.

American appliances (hairdryers, contact lens gadgets, etc) can <u>not</u> be used without adaptors for the 220 volt-European current. These may be purchased at Stein's hardware store in Philadelphia(on the Southeast corner of 18th and Sansom Sts.)If your appliance has a switch on it to convert to 220 volts you will still need a simple adaptor plug which costs about \$1.50. The converter-type adaptor plug costs about \$10.00.

Mail or messages can reach you at the following addresses:

F.J.T - Centre International De Sejour or c/o BP 31 74501 Evian-Les-Bains France

c/o Robert Fitzpatrick
 Royal Evian Hotel
 74500 Evian-Les-Bains
 France

wool goods: at least 16 fr.

Relatives who wish to contact you by phone should call Curtis at (215)893-5252. Mrs. Schachtel will relay the message to a staff member in Evian. The phones in the hostels may not be used for personal outside calls.

Over the course of our stay the bedding will be changed once. There will be two fresh towels per person every two days.

There are no laundry facilities in the hostels. However, there is a laundry around the corner from the Casino in Evian:

Blanchisserie du Léman
2 bis, Rue du Port, Evian
costs: In bulk: 8 fr. per kilo(2 lbs) without ironing
Individual pieces, washed and ironed: pants 10-18 fr shirt 9-11 fr.
jeans 10 fr. dress 15-20 fr.

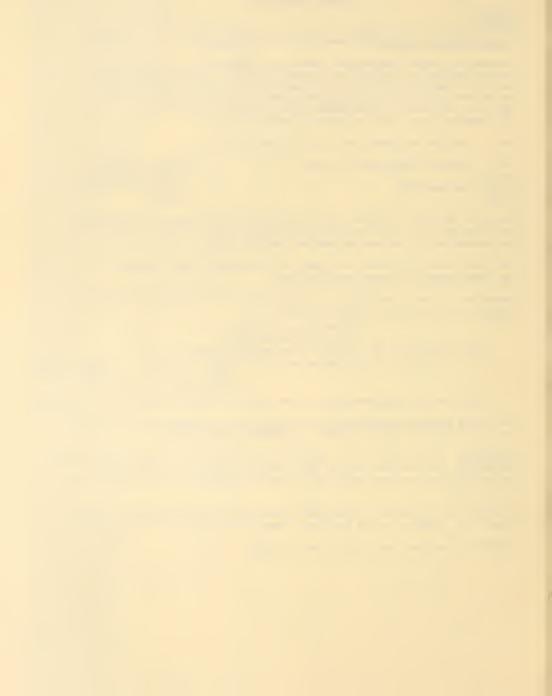
dry cleaning is not available. Please allow two days for laundry to be completed.

The use of alcoholic beverages is not permitted in the hostels. There is a non-alcoholic bar and recreation room in the CIS for your enjoyment.

<u>Practicing</u> is permitted in your rooms from 7:30 AM till 10 PM. The other residents are working people at area hotels, etc. Evenings after 10 PM must be quiet so that they can get their rest. You may use the recreation room in the CIS for gatherings.

Breakfast will be served in the hostels from 8 AM to 9 AM each morning. (Please consult the schedule for the few days when breakfast will be 7:30 to 8:30)

Details on the other meals are on the next page.



### FOOD

Breakfast: coffee, tea, milk and fresh fruit. Bread and butter with marmalade, etc.

Every other breakfast will include a croissant.

All other meals in Evian will be served at <u>La Potiniere</u> a dining room in the Casino complex. (located on the East side of the Casino above the lobby of the hotel <u>Chateau de Blonay</u>). The chef will select daily menus from the following lists:

Lunch: soup, sandwiches, salads, thin steaks and fries, pizza, etc.

Dinner: main dishes(chicken, veal, pork, fish, beef, pasta) served with various vegetables and potatoes. Salads, cheese and dessert.

Beverages at lunchand dinner will include coffee, tea, milk, Coca-cola, water.

Fresh fruit is very expensive- one piece of fruit per meal for each student, please.

Students are not permitted to enter the kitchen area. If you have any questions or problems concerning the food please see the chaperons and/or Mr. Fitzpatrick.

There are many small, inexpensive restaurants and cafes within minutes of the casino.

Students who are not eating with the group must notify the chaperons at least three hours before the meal they plan to skip.

### MONEY

As of April 1, 1983 the U.S. dollar in doing very well against the French franc: \$1.00 = about 7 francs.

You should change your currency at one of the banks in Evian. Here are three possibilities:

Credit Agricole du Sud Est 33 Rue Nationale Societe Generale 2 Avenue Jean Leger Credit Lyonais Le Cordeliers 1 Avenue Jean Leger

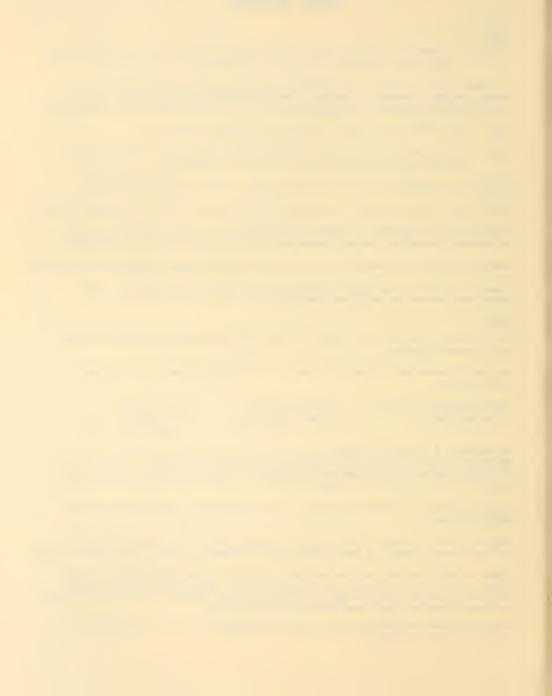
We recommend a bankroll of about \$100.00. You can get travelers' cheques at the bank where you have your account or from American Express at 1710 JFK Blvd. in Phila. Some banks give them without charge to their customers, but the usual cost is 1% of the value. (For example \$100.00 in travelers" cheques costs \$101.00)

Prices in France are quite reasonable in most cases. But, always ask the price before you buy.

Some examples: An average dinner with wine costs about 35-100 francs depending on your tastes. Coffee in a bar or cafe costs 3-4 francs. A movie costs about 20 francs.

French or Swiss currency can be obtained in Phila. at American Express or First Penna. Bank at 15th and Market Sts. The best time to change your money in Evian would be on the afternoon of April 27 or on April 28. Remember that most businesses in France close for lunch from about Noon till 2:30 PM.

Carry your money and passport at all times, preferably in an inside protected pocket in a wallet or purse.



### GENERAL INFORMATION

### CLIMATE (clothing, etc.)

The weather is very changeable in Evian because of the location on Lake Leman. In general the temperatures are very similar to Philadelphia in early May but with less humidity.

Fack a variety of clothing including sweaters, rainwear, light sportswear, etc.

You may take one large suitcase; and carry-on baggage that must fit under the seat or in the overhead racks on the plane. The large suitcase will of course be carried in the baggage compartment of the plane. Once your large suitcase is put under the bus at Curtis, you will not be able to get to it until we arrive in Evian. Your carry-one baggage includes any instruments not going in the baggage compartment.

Travel questions in Evian can be handled by: Office des Baigneurs(Agence de Voyages)

contact: Jean Lehmann

Located opposite the Port (ferry)

Dress for Concerts: Men-Tuxedo or Black suit; white shirt, black bow tie,

black socks and black shoes.

Women- Long black with black dress shoes(no short skirts; no pants outfits)

Dress for Open rehearsals and Concert in Thonon: Casual dress (neat, no antique jeans)

Boat to Lausanne, Switzerland: Sample schedule; <u>subject to change</u>. please check!

The trip takes 35 minutes and costs 29 fr (2nd class)

or 39 fr. (1st class). About \$4.00 (2nd class)

Leave Evian: 7:00	AM	Leave	Lausanne:	12:30	PM
12:00	N			2:15	
1:15	PM			6:15	
5:15				8:30	
7:00					

(Weekend schedule is different; please check at the Port)

The terrain around Evian is very mountainous, comfortable shoes for walking are a must.

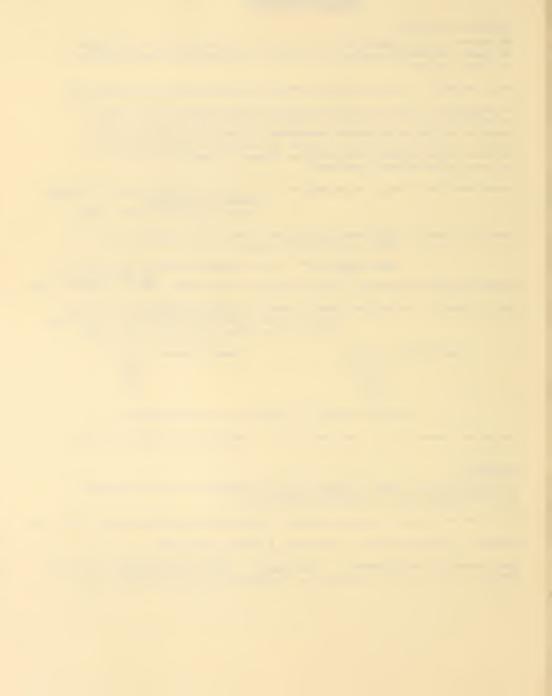
### MISCELLANY

EVERY MUSICIAN MUST BRING A FOLDING WIRE MUSIC STAND for use at all rehearsals and most concerts and for individual practice.

Make sure you have the necessary equipment: mutes, tools, extra strings,oil, etc, etc.

There is no wake-up service, please bring a travel alarm clock.

Reed knives will be collected by  $Mark\ McEwen$  after the rehearsal on April 24. They must be in protective wrapping and labeled with the owner's name.



### HEALTH, ATTENDANCE, ETC.

Dr. Harris Clearfield is our physician-in-residence. He will be staying at the Royal Evian Hotel.

We expect everyone to attend all rehearsals and concerts on time.

The only excuse from any orchestra service will be a note from Dr. Clearfield.

When we are on the road

NO SMOKING in any bus or other ground vehicle.

NO SMOKING in the airplane except in designated places at designated times.

 $\underline{\text{NO}}$   $\underline{\underline{\text{SMOKING}}}$  in Concert Halls except in rest rooms or other designated places.

Please refrain from smoking at meals unless  $\underline{\text{all}}$  of the people at your table are sympathetic to your plight.

When we travel: Please lfsten to the person-in-charge and follow directions.

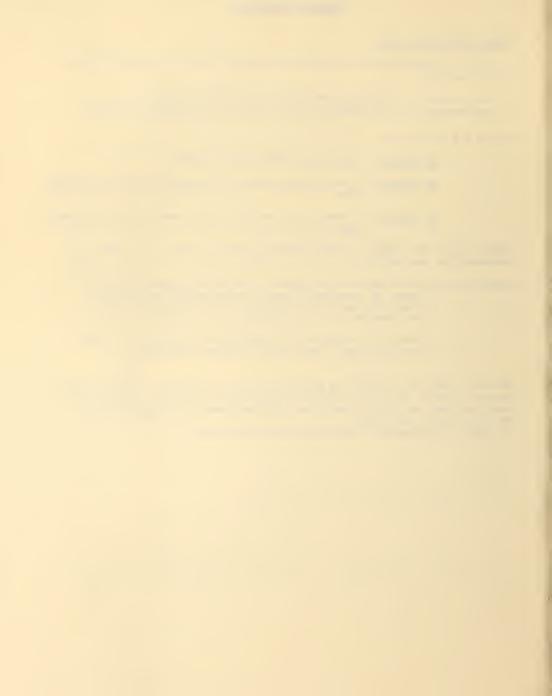
Please ask questions if you do not understand instructions.

Please air your gripes <u>privately</u> to Mr. Fitzpatrick and/or the chaperons.

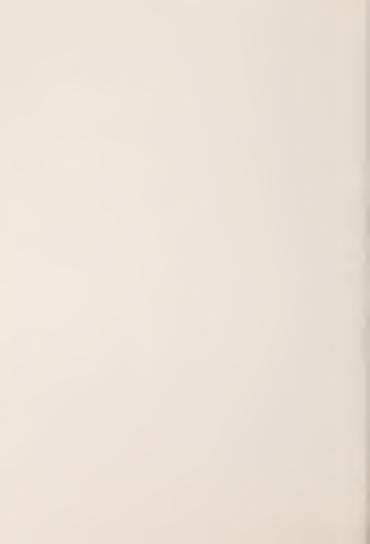
There will be changes and imperfections in our plans. Please be patient when a snafu occurs. Please be flexible.

The use of drugs and the abuse of alcohol will not be tolerated. If the CIM staff catches you first you will be sent home immediately (to the USA!). If the police catch you first, you will be imprisoned with considerably less sympathy than you would find in the States.

In France and Switzerland, local drug laws are very strict.



# estival de musique JEUNES MUSICIENS SANS FRONTIERES



# CASINO D'ÉVIAN samedi 30 avril 1983

# ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE DE PHILADELPHIE

direction
SERGE ZEHNACKER

HENRYK SZERYNG violon

Concert donné à l'occasion des cinquante ans sur scène de H. SZERYNG

### HENRYK SZERYNG

Henryk Szeryng est considéré aujourd'hui comme l'un des plus grands violonistes de notre époque. Né tout près de la maison natale de Chopin, à Zelazowa Wola, il prit des leçons de piano avec sa mère, à l'âge de cinq ans, mais préfèra bientôt le violon. Deux années plus tard Huberman l'entendit dans le concerto de Mendelssohn et insista auprès de ses parents pour qu'on l'envoie étudier à Berlin avec Carl Flesch.

A treize ans il donna ses premiers concerts publics à Varsovie, Bucarest, Vienne et Paris. Deux années plus tard il joua avec Bruno Walter le concerto de Beethoven à Varsovie. Il fut par la suite décoré du mérite culturel par la Reine Mère de Roumanie.

A la déclaration de la guerre, en 1939, il se présenta comme volontaire dans l'Armée Polonaise en France et donna plus de trois cents concerts dans les camps et hôpitaux des unités polonaises, françaises, anglaises, américaines et canadiennes. C'est cette expérience qui lui fit comprendre la force unificatrice et pacifiante de la musique. Comme officier de liaison et traducteur interprète du Premier Ministre le Général Sikorski, il chercha un refuge pour 4000 Polonais, des malades et des enfants pour la plupart. Enchanté de l'accueil généreux que leur réserva le Mexique, il y retourna après la guerre pour devenir citoyen mexicain et accepta de diriger l'enseignement du violon à l'Université Nationale de Mexico.

Nommé en 1956 Ambassadeur de bonne volonté du Mexique, Szeryng voyage à travers le monde avec un passeport diplomatique, faisant apprécier la culture de son pays d'adoption. Reconnu pour son interprétation des œuvres des grands compositeurs, il fit le vœu de présenter chaque saison au public une nouvelle œuvre pour violon et orchestre. C'est ainsi qu'il fit connaître les compositions de Manuel Ponce, Racine Fricker, Camargo Guarnieri, Rodolfo Halffter, Jean Martinon, Benjamin Lees, Carlos Chavez, J. Carrillo et Haubenstock-Ramati. C'est à lui que l'on doit d'avoir sorti de l'ombre le concerto de Schumann. Pour ses nombreux enregistrements Szeryng a remporté six fois le Grand Prix du Disque.

Le gouvernement mexicain a récemment confié à Henryk Szeryng les fonctions de conseiller musical spécial de la délégation permanente du Mexique à l'UNESCO.

Les compositeurs contemporains, les jeunes musiciens et les OEuvres de Bienfaisance bénéficient constamment de son appui enthousiaste, et il est l'ami des plus illustres artistes de notre génération.

Henryk Szeryng est non seulement un brillant interprète de tous les répertoires, mais aussi un grand connaisseur des principales cultures musicales et autres de notre globe. Il aime à dire que la musique est un des facteurs principaux pour promouvoir la compréhension et la fraternité mutuelles entre les peuples.

L'année 1983 marque le point culminant de la vie de cet artiste : il fête ses 50 ans de carrière

### SERGE ZEHNACKER

A effectué ses études de piano et de direction d'orchestre à Bâle, Strasbourg. Il a été chef invité dans de nombreuses villes françaises (Marseille, Strasbourg, Paris, Lille, Aix-en-Provence etc...) et à l'étranger : Allemagne Fédérale (Saarbrücken, Baden Baden) Belgique (Bruxelles, Liège), Autriche (Vienne), Yougoslavie (Philharmonie de Belgrade), Suisse (Bâle et Zürich), et également en Tchécoslovaquie, aux Pays-Bas, aux U.S.A. et en Roumanie (Bucarest, Cluj-Napoca).

Il a été directeur de l'Orchestre Régional de Mulhouse, créé à l'initiative du Ministère de la Culture, partageant son temps entre les ouvrages lyriques et symphoniques. En 1976, il a créé à Evian, le Festival "Jeunes Musiciens sans Frontières", dont il est le directeur.

Depuis 1982, il est directeur de l'Orchestre Symphonique de l'Université de Californie - Santa-Barbara.

Tristan & Isolde: Prélude (1865)

Richard WAGNER (1813-1883)

Adagio en mi majeur KV261 pour violon et orchestre (1776) Rondo en ut majeur KV 373 pour violon et orchestre (1781 Wolfgang Amadeus MOZART (1756-1791)

Concerto pour violon et orchestre (1935) Alban BERG "A la mémoire d'un ange" (1885-1935)

1. Andante - Allegro (Scherzando) 2. Allegro - Cadenza - Tempoprimo -Adagio - Coda

Don Juan Poème symphonique op. 20 (1888) Richard STRAUSS (1864-1949)

### L'INSTITUT DE MUSIQUE CURTIS

Cet institut privé, fondé par Mary-Louise Curtis-Bok (qui devait plus tard épouser E. Zimbalist), ouvrit ses portes le premier octobre 1924. Institut privé, ne recevant jusqu'à ces dernières années aucun subside extérieur, il dispense un enseignement gratuit à des jeunes musiciens exceptionnellement doués. Grâce à des bourses, près de trois mille garçons et filles du monde entier ont été formés en une soixantaine d'années: trente-quatre des grands orchestres symphoniques des USA accueillent actuellement plus de deux cents diplômés du Curtis (dont une cinquantaine à l'Orchestre de Philadelphie), parmi lesquels plus de la moitié tiennent les premiers pupires. Chez les dix principaux agents artistiques de New York, un dixième des artistes solistes sont du Curtis Institute. Durant la saison 1981-82, une dizaine de Concours Musicaux ont eu pour lauréats des étudiants de l'Institut.

La promotion 1982-83 comprend 166 étudiants, dont 43 viennent d'autres parties du monde : 71 étudient les instruments à cordes, 35 les vents et 33 d'autres instruments (piano, percussion...). On compte également des chanteurs et des compositeurs.

Durant son existence, Curtis a vu passer nombre de grands musiciens de notre époque; aux côtés de J. Grolle, W.E. Walter, J. Hofmann, R. Thompson, E. Zimbalist, R. Serkin et J. de Lancie (Directeurs), le corps enseignant (actuellement 71 grands musiciens) a compris des artistes éminents tels que L. Stokowski, F. Reiner, L. Auer, E. Schumann, M. Horszowski, W. Landowska, G. Piatigorsky, W Primrose, M. Rosenthal, C. Salzedo, S. Barber, T. Bolet, M. Sembrich, W. Kincaid, E. Feuermann et B. Goldovsky. Parmi les diplômés, on note L. Bernstein, G.C. Menotti, C. Graffman, L. Rose, E. Istomin, J. Laredo, A. Moffo, N. Rorem, R. Bambton et J. Blegen.

### L'ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE

Quand l'orchestre symphonique du *Curtis Institute* se réunit pour la première fois le 14 novembre 1924 (1<sup>re</sup> saison de l'école). Léopold Stokowski en était le chef. Il donna à l'orchestre son élan initial. Arthur Rodzinski et Emil Mlynarski lui succédèrent.

Puis, pendant une dizaine d'années jusqu'en 1941, l'orchestre fut façonné et dirigé par Fritz Reiner qui enseigna également la direction d'orchestre à l'Institut.

Plus récemment, avec des chefs tels que Paul Paray, Rafaël Frübeck de Burgos, Zubin Mehta, Robert Shaw et Oscar Shumsky, l'orchestre a donné des concerts à l'Académie de Musique de Philadelphie, le Kennedy Center de Washington, Woolsley Hall à Yale, Avery Fisher et Alice Tully Halls de New York. Il a eu également à sa tête Riccardo Muti, Paul Paray, Joseph Silverstein, Walter Süsskind et Calvin Simmons.

L'orchestre répète deux fois par semaine sous la direction de William Smith, Chef Associé de l'Orchestre de Philadelphie. Il comprend plus d'une centaine d'étudiants de l'Institut, âgés de 15 à 24 ans.

L'orchestre donne des concerts publics et privés dont un certain nombre ont été récemment diffusés en direct par la station WUKY-FM (National Public Radio).

Il a également participé à un tournage PBS pour la télévision avec un documentaire dédié à Bélà Bartok, interprétant son concerto pour orchestre sous la direction d'Eugène Ormandy.

### VIOLONS

Maria BACHMANN Pascale BEAUDRY Willem BLOKRERGEN Emmanuelle BOISVERT Martin CHALIFOUR Ivan CHAN Id I BIL Pvinah CHON TAH Period Caroline DUBE MOR. 12.0 Suzanne GILMAN Sarah KWAKE BELLA BARR Céline LEATHEAD : in. Suzanne LEON 111 - do.1 Jun-Ching LIN Violaine MELANCON Cathy MENG Mitchell NEWMAN David NIWA Yavoi NUMAZAWA Laura PARK Sara PARKINS Diane PASCAL Annalee PATIPATANAKOON Sharman PLESNER Eliav PRIEL Mary-Margaret REY Paul ROBY David SALNESS Da-Hong SEETOO Maurice SKLAR Vesna STANKOVIC Michi SUGIURA Michael SWAN Susan SYNNESTVEDT Charles WETHERBEE

### ALTOS

Amy BRANDFONBRENER
Roberto DIAZ
Edward P. GAZOULEAS
Mary HAMMANN
Michaela KEMP
George PASCAL
Joyce RAMEE
Belinda REUNING
Geraldine RICE
André ROY
Christine RUTLEDGE
Michael STERN
Nancy THOMAS

### VIOLONCELLES

Lawrence FIGG Michael KANNEN Robert LARUE Eva LEINTNGER Karen MEIER Keith ROBINSON Peter STUMPH Hsiao-Lan WANG Raymond WANG Pegsoon WHANG

### CONTREBASSES

Timothy COBB
Calvin LIDDLE
Jeremy McCOY
Cleland NOE
Bruce RIDGE
Nicolas TSOLAINOS

### HARPES

Therese ELDER
Paula PROVO
Susan Bennett TAYLOR

### FLÛTES

Bart FELLER Gigi MITCHELL Heidi RUBY John THORNE

### HAUTBOIS

Mark Mc EWEN
Lisa MESSINEO
Andrea PLESNARSKI
Betzy STARR
Roger WIESMEYER

### CLARINETTES

Paul GARMENT Burt HARA Carl JACKSON Vadim KOZARINSKY

### **BASSONS**

David BAUGHMAN, Jr. Lawrence BURKE David McGILL Kathleen McLEAN Richard RANTI

### CORS

Lori AMADA Ducan BRINSMEAD Susan CARROLL Théodore PETERS Shelley SHOWERS N. Martin TIPTON

### **TROMPETTES**

Dan BOWLING Joseph E. BURZINSKI Stephen LUCK C. Benjamin MUNDY

### **TROMBONES**

Christopher DUDLEY Torsten EDVAR Debra TAYLOR Blair BOLLINGER (bass)

### **TUBA**

Mattew GOOD

### TIMBALES ET PERCUSSION

David De PETERS Kenneth EVERY Charles ROSS Patrick SHRIEVES David SULVETTA

### **PIANOS**

Gavin MARTIN Roger WIESMEYER

### BIRLOTHÉCAIRE

Dr. Edwin E. HEILAKKA

### **RÉGIS**SEURS

David De PETERS Daron HAGEN Carl JACKSON

### ENCADREMENT

John de LANCIE, Directeur Robert FITZPATRICK, Doyen des étudiants Margaret BOK et Esther KLEIN, du bureau des Directeurs Harris CLEARFIELD, médecin

### ALBAN BERG CONCERTO POUR VIOLON ET ORCHESTRE

Le succès constant qu'a connu le *Concerto à la mémoire d'un ange* depuis sa création à Barcelone le 19 avril 1936 par Louis Krasner (sous la direction d'Hermann Scherchen) tient probablement à deux séries de facteurs : les circonstances de la genèse de l'œuvre et ses qualités intrinsèques.

Lorsque Berg reçoit du violoniste américain Krasner la commande d'un concert pour violon, il se met à l'ouvrage sous le coup de la disparition de Manon Gropius, fille d'Alma Mahler et de l'architecte Walter Gropius (fondateur du Bauhaus). La jeunne fille est brusquement emportée par la poliomyélite en avril 1935 ; elle avait à peine dix-huit ans. Berg achève l'ouvrage durant l'été 1935 ; il meurt à la Noël, sans avoir terminé son opéra Lulu.

Le concerto possède par lui-même suffisamment de qualités pour s'imposer au répertoire : on y trouve un équilibre étonnant entre le recours au climat tonal et l'utilisation de la technique sérielle. Les douze sons qui composent la série principale sont énoncés par le solitste : sol, si bémol, ré, sa dièze, la, do, mi, sol dièze, si, do dièze, mi bémol, sa. Il construisent sur les cordes "à vide" du violon (sol, ré, la mi) les accords de sol mineur, ré majeur, la mineur et mi majeur. Les quatre dernières notes permettent la transition avec le chora l Es ist genug (mélodie de R. Ahle, 1662), présenté dans le dernier mouvement Adagio dans l'harmonisation de J.S Bach — carte BWV60 "O Ewigkeit, Du Donnerwort" (O Eternité, parole tonnante) — puis dans une série de variations rigoureuses. Le concerto emprunte également un thème à la tradition populaire. Les deux mouvements de l'œuvre évoquent l'un l'existence terrestre de Manon, l'autre son "accomplissement spirituel"; je premier introduit, à la suite de l'allegro initial, une sorte de Scherzo dont le Trio est double. L'Allegro (cadenza) du second débouche, après le paroxysme de l'œuvre, sur le choral déjà mentioné.

### **RICHARD STRAUSS: DON JUAN**

Dans son second poème symphonique, Strauss prend pour base la légende espagnole vue par Nikolaus Lenau (1802-50), poète hongrois auquel on doit également un Faust. Plus que le libertin mis en scène par Da ponte et Mozart, il s'agit d'un être pensant, à la recherche de l'incarnation de la Féminité, afin de jouir en elle de toutes les femmes de la terre qu'il ne peut posséder. Strauss a placé en tête de sa partition une trentaine de vers de Lenau et a pris soins de guider l'auditeur en précisant les Leitmotive qui jalonnent ce grand rondeau orchestral. Le premier thème du personnage de Don Juan est exposé aussitôt après la brève introduction par les violons : très brillant, il laisse rapidement la place au premier "thème féminin", souplement chanté par tout l'orchestre, et encadré de deux brefs motifs rythmiques évoquant discrètement le "regard ardent". Deux autres "thèmes féminins" apparaissent peu après : le premier, "douloureux", est chanté par les altos et violoncelles, et s'y superpose bientôt un thème "languissant et délicat" exposé par le hautbois. Le deuxième thème de Don Juan, triomphalement clamé par quatre cors à l'unisson, interrompt le climat précédent et ouvre la porte à de nouvelle combinaisons, dans une atmosphère de fête brillante. Une Coda apaisée ramène ensuite l'œuvre au quasi-silence.

## CASINO D'ÉVIAN mercredi 4 mai 1983

# ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE DE PHILADELPHIE

direction
WITOLD LUTOSLAWSKI
SERGE ZEHNACKER

KATIA ET MARIELLE LABÈQUE pianos

Deuxième Symphonie (1966-67)

- 1. Hésitant
- 2. Direct

Witold LUTOSLAWSKI (né en 1913)

Concerto pour deux pianos et orchestre en ré mineur (1932)

- 1. Allegro ma non troppo
- 2. Larghetto
- 3. Finale

Francis POULENC (1899-1963)

Daphnis et Chloé.

Deuxième suite pour orchestre (1909-1912)

Lever du jour - Pantomime -Danse générale Maurice RAVEL (1875-1937)

### WITOLD LUTOSLAWSKI

La renommée de ce compositeur, l'un des plus importants de notre époque, repose essentiellement sur une douzaine d'œuvres, pour la plupart écrites depuis 1960. Et pourtant, il compose depuis plus de cinquante ans : sa première pièce, un prélude pour piano, date de 1922. Sa production ne comprend pas moins de soixante-six partitions pour la radio, cinq musiques de film et beaucoup de musique de scène, notamment pour des œuvres de Shakespeare et Lorca. C'est en 1930 que Lutos-lawski apparut pour la première fois en public en tant que compositeur, en jouant une de ses pièces pour piano lors d'un concert au Conservatoire de Varsovie. Ce sont ses Variations Symphoniques (1938) qui le firent connaître, bientôt suivies par les Variations sur un thème de Paganini (1941), qui firent le tour du monde. A la même époque, il commence sa Première symphonie, qui sera terminée en 1947. La période Stalinienne, comme la période d'occupation nazie, entraîne des difficultés pour faire accepter son travail créateur; néanmoins, son Concerto pour Orchestre (1954), fondé sur des motifs populaires, connaît un grand succès.

Lutoslawski est néanmoins conscient du changement qui s'opère dans sa manière de composer. Il avait commencé à rechercher de nouveaux moyens d'expression, un langage sonore qui lui soit propre. Déjà dans l'Ouverture pour cordes (1949) et dans des œuvres radiophoniques se profilait cette nouvelle manière mais, dit-il, « je n'étais pas encore prêt à composer comme je voulais, je composais donc comme je pouvais ».

En 1956, la Pologne s'ouvre à des influences diverses L'Automne de Varsovie, festival dans lequel Lutoslawski a joué un rôle important, manifeste la place primordiale que prend cette ville dans la musique contemporaine. Les compositeurs polonais allaient avoir un grand impact sur le reste du monde. La Musique Funèbre (1958) pour orchestre à cordes, dédiée à la mémoire de Bélà Bartok, fut bientôt jouée dans le monde entier et fit beaucoup pour la réputation du compositeur. C'est une œuvre de transition dans laquelle le musicien utilise les procédés sériels auxquels il ne restera pas attaché. Plus significatifs sont les Trois postludes (1958-1963) où se profile un nouveau type de pensée harmonique. Ces postludes bien nommés closent une période.

Un nouvel élan est donné en 1961 avec Jeux Vénitiens. Le style et la technique rompent avec le passé en introduisant des techniques aléatoires. Mais l'utilisation du hasard comme élément de composition s'oppose à celle qu'en fait John Cage. Lutos-lawski conserve sa responsabilité de compositeur sur les éléments du discours — forme, mélodie, harmonie... — malgré la liberté contrôlée laissée aux interprêtes. Tous les passages aléatoires sont sévèrement passés au crible par le compositeur ; rien ne doit en résulter qui n'ait été prévu, et la moindre intervention doit être conforme à la volonté du compositeur. Cela suppose un énorme travail, expliquant la rareté des œuvres postérieures chez Lutoslawski.

Le véritable chef d'œuvre qui ouvre la nouvelle période chez Lutoslawski est *Trois Poèmes d'Henri Michaux* (1962-63) pour chœur mixte à vingt voix et ensemble instrumental. Chaque groupe a son propre chef et se trouve séparé de l'autre non point pour une stéréophonie rudimentaire; mais pour soutenir son indépendance; les deux groupes n'ont que quelques points de rendez-vous. Vint ensuite le *Quatuor à cordes* (1964) dont la partition ne peut rendre l'image sonore, chaque musicien étant très indépendant des autres. Les *Paroles Tissées*, pour ténor et vingt instruments, furent créées par Peter Pears et le compositeur au festival d'Aldeburgh en 1965. La *Seconde Symphonie* (1967) est d'une certaine manière la contrepartie du Quatuor, le premier mouvement évitant la complétion, le second l'accomplissant. Un procédé similaire est utilisé dans la magnifique *Livre pour Orchestre* (1968), cette fois en quatre « chapitres ».

La collaboration avec Mstislav Rostropovitch débuta en 1969-70 avec le Concerto pour violoncelle, suivie en 1975 par la Sacher-Variation pour violoncelle seul, hommage au chef d'orchestre bâlois Paul Sacher à l'occasion de son soixante-dixième anniversaire. Rostropovitch, cette fois à la tête de l'Orchestre Symphonique National, créa ensuite en 1980 à Washington la Novelette, œuvre imposante de quatrevingt minutes dont les trois « Evènements » enchaînés sont précédés d'une Annonce et suivis d'une Conclusion.

Entretemps, Lutoslawski avait produit plusieurs œuvres importantes : les *Préludes et fugue* (1972) pour cordes, proposant différents enchaînements possibles, voire des coupures, pour une œuvre de trente-quatre minutes ; une œuvre pour l'orchestre du *Concertgebouw* d'Amsterdam, *Mi-Parti* (1976); les *Espaces du Sommeil* (1975), écrit pour Dietrich Fischer-Dieskau qui créa l'œuvre en 1978 avec la Philharmonie de Berlin. Une des œuvres les plus récentes est son *Double Concerto* pour hautbois, harpe, cordes et percussions, créé par Ursula et Heinz Holliger au festival de Lucerne 1980, sous la direction de Paul Sacher.

Parmi les distinctions reçues récemment par Lutoslawski, notons le titre d'Artiste de l'année reçu en 1979 à la suite du Prix Allemand du Disque décerné pour l'enregistrement de ses œuvres orchestrales et, la même année, son élection à l'Académie des Beaux Arts, honneur rarement accordé à des artistes non français.

### KATIA et MARIELLE LABEQUE

Katia et Marielle Labeque reçoivent leurs premières leçons de leur mère, professeur renommé, ensuite au Conservatoire de Paris où elles obtiennent toutes les deux le Premier Prix. Leur répertoire très électrique les conduit à travailler avec Messiaen, Boulez, Berio, mais en donnant une place importante aux classiques ainsi qu'à Gershwin et Scott Joplin.

Très jeunes déjà elle décident de former un duo et effectuent des tournées en Europe, Moyen-Orient et Extrême-Orient, aux Etats Unis. Récemment, elles sont apparues avec le Los Angeles Philharmonic et Zubin Mehta ainsi que l'Orchestre Symphonique de Montreal et Charles Dutoit. En Angleterre, Katia et Marielle ont enregistré pour la BBC, donné à Londres des récitals au Queen Elizabeth Hall, à St. John's Smith Square dans la série de la BBC Déjeuners-Concerts et à la BBC Television.

Leur intérêt pour le Jazz les a amenées en été 1982 à effectuer une tournée de 5 semaines aux USA avec le guitariste John Mc-Laughlin sans pour autant négliger les grands festivals classiques en France, à Los-Angeles Bowl, aux BBC Proms et à Edinbourg. Le succès fut tel, qu'elles ont été immédiatement réinvitées pour trois concerts au prochain Festival d'Edinbourg.

Parmi les autres activités de cette saison, il faut noter des récitals à Paris, Amsterdam, Genève, Londres et des concerts avec l'Orchestre de Paris, le Royal Philharmonic, le Los Angeles Philharmonic ainsi que des débuts à New York en récital au Lincoln Center et avec orchestre sous la direction de Pinchas Zukerman au Carnegie Hall, et puis au Festival Mostly Mozart de New York.

En 1983/1984 il y aura entre autre des tournées au Japon, Nouvelle-Zélande, Australie, où elles participeront aux Festivals de Perth et Adelaïde, puis retourneront à New York pour le Festival d'Eté Mostly Mozart.

En 1981 les jeunes pianistes françaises enregistrent leur disque Gershwin (Rhapsody in Blue et Concerto en Fa) qui obtient un score sans précédent dans le classique en France (Disque d'Or). Paraîssent avec le même succès un autre Gershwin avec Barbara Hendricks et les danses Hongroises de Brahms.

Le premier disque consacré à des Ragtime devait paraître en février 1983, suivi du "Carnaval des Animaux" avec l'Israël Philharmonic (narrateur Itzhak Perlman), puis des pièces pour deux pianos de Liszt.

### SERGE ZEHNACKER

A effectué ses études de piano et de direction d'orchestre à Bâle, Strasbourg. Il a été chef invité dans de nombreuses villes françaises (Marseille, Strasbourg, Paris, Lille, Aix-en-Provence etc...) et à l'étranger : Allemagne Fédérale (Saarbrücken, Baden Baden) Belgique (Bruxelles, Liège), Autriche (Vienne), Yougoslavie (Philharmonie de Belgrade), Suisse (Bâle et Zürich), et également en Tchécoslovaquie, aux Pays-Bas, aux U.S.A. et en Roumanie (Bucarest, Cluj-Napoca).

Il a été directeur de l'Orchestre Régional de Mulhouse, créé à l'initiative du Ministère de la Culture, partageant son temps entre les ouvrages lyriques et symphoniques. En 1976, il a créé à Evian, le Festival "Jeunes Musiciens sans Frontières", dont il est le directeur.

Depuis 1982, il est directeur de l'Orchestre Symphonique de l'Université de Californie - Santa-Barbara.

### LUTOSLAWSKI

### Deuxième symphonie

La deuxième symphonie est la dernière d'une série d'œuvres qui, en l'espace d'un peu plus d'une décennie, a mené le compositeur des contours bartokiens du Concerto pour orchestre (1954) à un langage harmonique entièrement personnel qui, bien qu'éloigné de ses antécédents, a la clarté et la simplicité de sa propre logique. Ce n'est point une logique stylistique qui repose sur une compréhension analytique mais une logique acceptée d'instinct par l'oreille : en dépit de la complexité technique de la musique, il y a une évidence de sa caractéristique sonore qui n'a pas besoin d'être interrogée.

Tout de même, c'est précisément la rigueur du contrôle harmonique interne de cette musique (guidé par une oreille exceptionnellement sensible et imaginative) qui la rend capable d'absorber — et de communiquer — un degré extraordinaire de liberté rythmique sans jamais risquer désintégration ou anarchie. Cette cohésion harmonique est accomplie par la fusion des aspects verticaux et horizontaux de la musique, de sorte que la mélodie et l'harmonie cessent d'être séparables : par moments, des fragments mélodiques répétés et superposés composent l'harmonie, à d'autres moments, l'harmonie est démêlée pour former des mèches de mélodie. A ce matériau harmonico-mélodique est donnée une forme générale par le changement d'instrumentation de chaque bloc-phrase, et la définition interne va, dans ces blocs, de la plus grande à la moindre densité d'activité rythmique. Chaque section est mise en mouvement par une battue du chef : par la suite, bien que le temps est la forme de chaque partie instrumentale soit précisément indiquée, il n'y a pas de pulsation uniforme et, par là, pas de coïncidences verticales préméditées. Cet aléatoire contrôlé (qui imprègne à peu près toute l'œuvre) fait surgir une texture rythmique chatoyante, dont les relations internes kaléïdoscopiques sont beaucoup trop complexes pour être liées à un notation fixée : en tous cas, le réaliser serait perdre les qualités impressionnistes si fondamentales pour la couleur de l'œuvre comme un tout.

Susan BRADSHAW

### **POULENC**

### CONCERTO POUR DEUX PIANOS

C'est un concerto en liberté, en toute liberté. Et cela en dépit de ce qu'il peut y avoir d'un peu volontaire de la part de son auteur : Poulenc y fait preuve de préoccupations d'écriture instrumentale infiniment plus poussées que dans les œuvres précédentes; ensuite, en cette période essentiellement pianistique chez le musiciel (l'ouvrage date de 1932), celui-ci choisit une formule somme toute assez rarement exploitée dans l'histoire de la musique, la formule à deux pianos que Bach, Mendelssohn, ou Mozart avaient été à peu près les seuls à utiliser auparavant, et cela dans le même esprit de divertissement brillant que Poulenc a retrouvé ici.

Le Concerto pour deux pianos et orchestre se rattache également au souvenir de cette admirable protectrice des arts que fut la princesse Edmond de Polignac. C'est elle qui commanda l'œuvre à Poulenc afin de la faire jouer au Festival International de Musique Contemporaine de Venise en 1932. C'est là que l'ouvrage fut créé, Jacques Février étant au second piano. « Ayant toujours joué à deux pianos avec mon vieil ami d'enfance Jacques Février, dit Poulenc, je dois avouer immodestement que la première audition fut impeccable. Désiré Defauw, le chef d'orchestre belge, dirigeait l'orchestre de la Scala. Ce fut un franc succès, car l'œuvre est gaie et directe. »

Le Concerto pour deux pianos comporte trois parties — les trois parties classiques. D'abord un Allegro ma non troppo traité dans un caractère de dynamisme irrésistible et léger, d'un charme acide et mordant; c'est dans ce morceau que les préoccupations sonores du compositeur sont les plus sensibles, et les plus heureusement résolues (on remarquera à cet égard l'ingéniosité avec laquelle il utilise le dialogue des deux pianos, et des effets de timbre de la coda dans laquelle l'auteur dit avoir pensé aux musiques balinaises entendues à l'Exposition coloniale de 1931). Ensuite un Larghetto dont la physionomie d'ensemble est tout à fait classique, dont Francis Poulenc a composé les deux épisodes extrêmes dans l'esprit d'une sorte d'hommage à Mozart, mais où l'épisode central est totalement révélateur du Poulenc-du-boisde-Vincennes avec tout ce que cela suppose de charme un peu « poisse », et aussi d'un fond de sentiment dramatique. Le finale est un Allegro molto qui n'est peutêtre pas toujours aussi surveillé que les morceaux précédents, où certaines facilités mélodiques et harmoniques se complaisent un petit peu trop, mais dans lequel le Poulenc authentique triomphe et s'impose cependant avec un sans-gêne dont la verve est inimitable.

Claude ROSTAND

### L'INSTITUT DE MUSIQUE CURTIS

Cet institut privé, fondé par Mary-Louise Curtis-Bok (qui devait plus tard épouser E. Zimbalist), ouvrit ses portes le premier octobre 1924. Institut privé, ne recevant jusqu'à ces dernières années aucun subside extérieur, il dispense un enseignement gratuit à des jeunes musiciens exceptionnellement doués. Grâce à des bourses, près de trois mille garçons et filles du monde entier ont été formés en une soixantaine d'années: trente-quatre des grands orchestres symphoniques des USA accueillent actuellement plus de deux cents diplômés du Curtis (dont une cinquantaine à l'Orchestre de Philadelphie), parmi lesquels plus de la moitié tiennent les premiers pupitres. Chez les dix principaux agents artistiques de New York, un dixième des artistes solistes sont du Curtis Institute. Durant la saison 1981-82, une dizaine de Concours Musicaux ont eu pour lauréats des étudiants de l'Institut.

La promotion 1982-83 comprend 166 étudiants, dont 43 viennent d'autres parties du monde : 71 étudient les instruments à cordes, 35 les vents et 33 d'autres instruments (piano, percussion...). On compte également des chanteurs et des compositeurs.

Durant son existence, Curtis a vu passer nombre de grands musiciens de notre époque; aux côtés de J. Grolle, W.E. Walter, J. Hofmann, R. Thompson, E. Zimbalist, R. Serkin et J. de Lancie (Directeurs), le corps enseignant (actuellement 71 grands musiciens) a compris des artistes éminents tels que L. Stokowski, F. Reiner, L. Auer, E. Schumann, M. Horszowski, W. Landowska, G. Piatigorsky, W Primrose, M. Rosenthal, C. Salzedo, S. Barber, T. Bolet, M. Sembrich, W. Kincaid, E. Feuermann et B. Goldovsky. Parmi les diplômés, on note L. Bernstein, G.C. Menotti, C. Graffman, L. Rose, E. Istomin, J. Laredo, A. Moffo, N. Rorem, R. Bambton et J. Blegen.

### L'ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE

Quand l'orchestre symphonique du *Curtis Institute* se réunit pour la première fois le 14 novembre 1924 (1<sup>st</sup> saison de l'école). Léopold Stokowski en était le chef. Il donna à l'orchestre son élan initial. Arthur Rodzinski et Emil Mlynarski lui succédèrent.

Puis, pendant une dizaine d'années jusqu'en 1941, l'orchestre fut façonné et dirigé par Fritz Reiner qui enseigna également la direction d'orchestre à l'Institut.

Plus récemment, avec des chefs tels que Paul Paray, Rafaël Frübeck de Burgos, Zubin Mehta, Robert Shaw et Oscar Shumsky, l'orchestre a donné des concerts à l'Académie de Musique de Philadelphie, le Kennedy Center de Washington, Woolsley Hall à Yale, Avery Fisher et Alice Tully Halls de New York. Il a eu également à sa rête Riccardo Muti, Paul Paray, Joseph Silverstein, Walter Süsskind et Calvin Simmons

L'orchestre répète deux fois par semaine sous la direction de William Smith, Chef Associé de l'Orchestre de Philadelphie. Il comprend plus d'une centaine d'étudiants de l'Institut, âgés de 15 à 24 ans.

L'orchestre donne des concerts publics et privés dont un certain nombre ont été récemment diffusés en direct par la station WUKY-FM (National Public Radio).

Il a également participé à un tournage PBS pour la télévision avec un documentaire dédié à Bélà Bartok, interprétant son concerto pour orchestre sous la direction d'Eugène Ormandy.

### VIOLONS

Maria BACHMANN Pascale BEAUDRY Willem BLOKBERGEN Emmanuelle ROISVERT Martin CHALIFOUR Ivan CHAN Pvinah CHON Caroline DUBE Suzanne GILMAN Sarah KWAK Céline LEATHEAD Suzanne LEON Jun-Ching LIN Violaine MELANCON Cathy MENG Mitchell NEWMAN David NIWA Yavoi NUMAZAWA Laura PARK Sara PARKINS Diane PASCAL Annalee PATIPATANAKOON Sharman PLESNER Eliav PRIEL Mary-Margaret REY Paul ROBY David SALNESS Da-Hong SEETOO Maurice SKLAR Vesna STANKOVIC Michi SUGIURA Michael SWAN Susan SYNNESTVEDT Charles WETHERREE

### ALTOS

Amy BRANDFONBRENER
Roberto DIAZ
Edward P. GAZOULEAS
Mary HAMMANN
Michaela KEMP
George PASCAL
Joyce RAMEE
Belinda REUNING
Geraldine RICE
André ROY
Christine RUTLEDGE
Michael STERN
Nancy THOMAS

### VIOLONCELLES

Lawrence FIGG
Michael KANNEN
Robert LARUE
Eva LEININGER
Karen MEIER
Keith ROBINSON
Peter STUMPH
Hsiao-Lan WANG
Raymond WANG
Pegsoon WHANG

### CONTREBASSES

Timothy COBB Calvin LIDDLE Jeremy McCOY Cleland NOE Bruce RIDGE Nicolas TSOLAINOS

### **HARPES**

Therese ELDER Paula PROVO Susan Bennett TAYLOR

### **FLÛTES**

Bart FELLER Gigi MITCHELL Heidi RUBY John THORNE

### **HAUTBOIS**

Mark Mc EWEN Lisa MESSINEO Andrea PLESNARSKI Betzy STARR Roger WIESMEYER

### **CLARINETTES**

Paul GARMENT Burt HARA Carl JACKSON Vadim KOZARINSKY

### BASSONS

David BAUGHMAN, Jr. Lawrence BURKE David McGILL Kathleen McLEAN Richard RANTI

### CORS

Lori AMADA Ducan BRINSMEAD Susan CARROLL Théodore PETERS Shelley SHOWERS N. Martin TIPTON

### **TROMPETTES**

Dan BOWLING Joseph E. BURZINSKI Stephen LUCK C. Benjamin MUNDY

### **TROMBONES**

Christopher DUDLEY Torsten EDVAR Debra TAYLOR Blair BOLLINGER (bass)

### **TUBA**

Mattew GOOD

### TIMBALES ET PERCUSSION

David De PETERS Kenneth EVERY Charles ROSS Patrick SHRIEVES David SULVETTA

### PIANOS

Gavin MARTIN Roger WIESMEYER

### BIBLIOTHÉCAIRE

Dr. Edwin E. HEILAKKA

### **RÉGISSEURS**

David De PETERS Daron HAGEN Carl JACKSON

### **ENCADREMENT**

John de LANCIE, Directeur Robert FITZPATRICK, Doyen des étudiants Margaret BOK et Esther KLEIN, du bureau des Directeurs Harris CLEARFIELD, médecin

# CASINO D'ÉVIAN jeudi 5 mai 1983

# SOLISTES DE L'ORCHESTRE DU CURTIS INSTITUTE DE PHILADELPHIE

Onze études pour onze instruments (1959)

Cathy Meng, violon - Gerry Rice, alto Robert LaRue, Violoncelle - Bart Feller, flûte - Betsy Starr, hautbois - Burt Hara, clarinette - Dan Bowling, trompette - Kenneth Every et Patrick Shrieves, percussions - Thérèse Elder, harpe - Gavin Martin, piano.

Dance Preludes (1954-59)
pour quintette à vent et cordes solistes

- 1. Allegro molto
- 2. Andantino
- 3. Allegro giocoso
- 4. Andante
- 5. Allegro molto

Maria Bachman, violon- Gerry Rice, alto - Peter Stumpf, violoncelle -Nicolas Tsolainos, contrebasse - Bart Feller, flûte - Betsy Starr, hautbois -Burt Hara, clarinette - N. Martin Tipton, cor - David Mc Gill, basson.

Grave, métamorphoses pour violoncelle et piano (1981) Eva Leininger, violoncelle -Gavin Martin, piano.

Epitaph (1979)

Mark Mc Ewen, hautbois -Roger Wiemeyer, piano

Quatuor à cordes op. II en si mineur

- 1. Molto Allegro e appassionato
- 2. Molto adagio Molto Allegro

Sarah Kwak et Suzanne Léon, violons Amy Brandfondbrenner, alto Keith Robinson, violoncelle. Ned ROREM (né en 1923) Witold LUTOSLANSKI (né/en 1913)

Samuel BARBER (né en 1910-1981)

### **SAMUEL BARBER (1910-1981)**

### Repères:

- Etudes de piano, chant et composition à Philadelphie.
- Prix Pulitzer et Prix de Rome (américain) en 1935.
- En 1936, bourse d'études à Rome : il y a rencontré Toscanini qui dirige deux ans après à New-York son "Premier Essai" pour Orchestre et son Adagio pour cordes.
- De 1939 à 1942, il enseigne l'orchestration à Philadelphie.
- Rappelé en 1942 l'Armée de l'Air lui commande sa Deuxième Symphonie.
- Après le succès de son premier opéra (Métropolitan Opera de New-York, 1958), il est chargé de l'ouverture du nouveau "MET" au Lincoln Center (1966) avec Anthony and Cleopatra.

L'art de Samuel Barber est essentiellement lyrique et dramatique, une impulsion romantique combinée avec des formes classiques. Le grand raffinement et l'élégance de son œuvre sont marqués par de longues lignes lyriques et une exploitation savante de la couleur et de la technique instrumentales. Des chefs tels que Toscanini et Bruno Walter permirent au public de connaître l'œuvre de Barber durant le deuxième quart de ce siècle. Durant de longues années, il a été l'un des compositeurs de l'école contemporaine américaine les plus fréquement joués, particulièrement en Europe.

Le quatuor à cordes op. II date de 1936; l'œuvre manifeste une solide compréhension de l'essentiel, qualité que le professeur de Barber, Rosario Scalero, exigeait de ses étudiants. Néanmoins, le quatuor fournit la preuve irréfutable que le jeune compositeur avait sa propre voix et la capacité de s'en servir. En outre, en dépit du fait qu'il est méticuleusement — voire prudemment — bien fait, il chante avec ardeur, brio et fraîcheur.

Selon certains critères, c'est un quatuor court. La courbe est fondamentalement cyclique: le thème qui ouvre l'œuvre dépouillé d'harmonie, joue entre sa tonalité réelle de si mineur et son relatif ré majeur. Les matériaux contrastants — notamment un ancinant tranquillo après l'exposition du premier thème — s'engendrent les uns les autres. Ils sont développés avec une adroite simplicité, récapitulés, et le premier mouvement se termine calmement sur un si à l'unisson.

Le second mouvement s'étire, progressant mélodiquement par paliers, modèle de simplicité équilibrée et de litote. Sa lenteur contraste avec la reprise du matériau du *Molto Allegro* qui ouvre le premier mouvement. Le caractère de cette section conclusive a trois volets : celui d'un troisième "mouvement", celui d'une récapitulation cyclique du matériau du premier mouvement et, en quelque sorte, celui d'une coda. La tonalité principale de *si mineur* est affirmée définitivement avec les accords de la fin.

### **NED ROREM**

Né à Richmond (Indiana), il a reçu son éducation musicale à Chicago où il a étudié avec les Sowerby au Conservatoire Américain. Il a ensuite fréquenté l'Université du Nord Ouest où il reçut au bout de deux ans une bourse du Curtis Institute. Plus tard, il a étudié la composition à l'Ecole Juilliard avec Bernard Wagenaar. Il a également suivi des cours avec Virgil Thompson et Aaron Copland. Il a reçu une bourse Fulbright (1951) et deux bourses Guggenheim (1957 et 59), de nombreuses récompenses des Fondations Ford et Rockefeller, de l'Académie Américaine et de l'Institu des Arts et Lettres (1968) dont il est devenu membre en 1979. Son An Music a remporté le Prix PULITZER 1976. Ned Rorem a composé trois symphonies, trois concertos pour piano, cinq opéras, plusieurs ballets et aussi de la musique de scène, des œuvres chorales de toutes sortes et des centaines de chansons et de cycles de mélodies. Il est également l'auteur de huit livres, comprenant The Paris Diary (Le journal parisien) et An absolute gift (un talent absolu). Il fait partie du corps enseignant du Curtis Institute depuis 1980.

Eleven Studies for eleven players fut écrit en 1959 sur commande de l'Université de Buffalo et plus particulièrement de Cameron Baird, alors Directeur du Département de la Musique, à la mémoire duquel l'œuvre est dédiée. Le propos principal de la pièce était l'utilisation de chacun des onze instrumentistes comme solistes virtuoses tout au long de la pièce, bien qu'ils ne jouent pas en permanence. Certains numéros ont de deux à cinq exécutants. Au total, on obtient les sonorités habituelles de sonates, trios, quatuors et d'orchestre de chambre. Six des onze parties sont des variations : les deux premières et les quatre dernières.

- 1. Préludio: 11 instruments, trompette solo.
- 2. Allegretto: 9 instruments.
- 3. Bird Call (appel d'oiseau). Quatuor, flûte solo. D'après "Suddenly Last Summer" (Soudain l'été dernier) de Tenessee Williams.
- 4. The diary (Le Journal Intime). Sextuor (même source).
- 5. Contest (Combat): Quintette d'après "Motel"
- 6. Invention for Battery (invention pour percussion): duo.
- 7. In memory of my feelings (En mémoire de mes sentiments) d'après un poème de Frank O'Hara. "Les réactions qu'évoque la musique ne sont pas des sentiments, mais des images, des souvenirs de sentiments". (Hindemith).
- 8. Fugato: 11 instruments.
- Elegy (Elégie): 11 instruments, cor anglais solo. "La mort est ce remède dont rêvent tous les chanteurs..." (Allen Ginsberg).
- 10. Presto: Quintette.
- 11. Epilogue: 11 instruments, clarinette solo.

### WITOLD LUTOSLAWSKI

La renommée de ce compositeur, l'un des plus importants de notre époque, repose essentiellement sur une douzaine d'œuvres, pour la plupart écrites depuis 1960. Et pourtant, il compose depuis plus de cinquante ans : sa première pièce, un prélude pour piano, date de 1922. Sa production ne comprend pas moins de soixante-six partitions pour la radio, cinq musiques de film et beaucoup de musique de scène, notamment pour des œuvres de Shakespeare et Lorca. C'est en 1930 que Lutos-lawski apparut pour la première fois en public en tant que compositeur, en jouant une de ses pièces pour piano lors d'un concert au Conservatoire de Varsovie. Ce sont ses Variations Symphoniques (1938) qui le firent connaître, bientôt suivies par les Variations sur un thème de Paganini (1941), qui firent le tour du monde. A la même époque, il commence sa Première symphonie, qui sera terminée en 1947. La période Stalinienne, comme la période d'occupation nazie, entraîne des difficultés pour faire accepter son travail créateur; néanmoins, son Concerto pour Orchestre (1954), fondé sur des motifs populaires, connaît un grand succès.

Lutoslawski est néanmoins conscient du changement qui s'opère dans sa manière de composer. Il avait commencé à rechercher de nouveaux moyens d'expression, un langage sonore qui lui soit propre. Déjà dans l'Ouverture pour cordes (1949) et dans des œuvres radiophoniques se profilait cette nouvelle manière mais, dit-il, « je n'étais pas encore prêt à composer comme je voulais, je composais donc comme je pouvais ».

En 1956, la Pologne s'ouvre à des influences diverses L'Automne de Varsovie, festival dans lequel Lutoslawski a joué un rôle important, manifeste la place primordiale que prend cette ville dans la musique contemporaine. Les compositeurs polonais allaient avoir un grand impact sur le reste du monde. La Musique Funèbre (1958) pour orchestre à cordes, dédiée à la mémoire de Bélà Bartok, fut bientôt jouée dans le monde entier et fit beaucoup pour la réputation du compositeur. C'est une œuvre de transition dans laquelle le musicien utilise les procédés sériels auxquels il ne restera pas attaché. Plus significatifs sont les Trois postludes (1958-1963) où se profile un nouveau type de pensée harmonique. Ces postludes bien nommés closent une période.

Un nouvel élan est donné en 1961 avec Jeux Vénitiens. Le style et la technique rompent avec le passé en introduisant des techniques aléatoires. Mais l'utilisation du hasard comme élément de composition s'oppose à celle qu'en fait John Cage. Lutos-lawski conserve sa responsabilité de compositeur sur les éléments du discours — forme, mélodie, harmonie... — malgré la liberté contrôlée laissée aux interprètes. Tous les passages aléatoires sont sévèrement passés au crible par le compositeur ; rien ne doit en résulter qui n'ait été prévu, et la moindre intervention doit être conforme à la volonté du compositeur. Cela suppose un énorme travail, expliquant la rareté des œuvres postérieures chez Lutoslawski.

Le véritable chef d'œuvre qui ouvre la nouvelle période chez Lutoslawski est *Trois Poèmes d'Henri Michaux* (1962-63) pour chœur mixte à vingt voix et ensemble instrumental. Chaque groupe a son propre chef et se trouve séparé de l'autre non point pour une stéréophonie rudimentaire; mais pour soutenir son indépendance; les deux groupes n'ont que quelques points de rendez-vous. Vint ensuite le *Quatuor à cordes* (1964) dont la partition ne peut rendre l'image sonore, chaque musicien étant très indépendant des autres. Les *Paroles Tissées*, pour ténor et vingt instruments, furent créées par Peter Pears et le compositeur au festival d'Aldeburgh en 1965. La *Seconde Symphonie* (1967) est d'une certaine manière la contrepartie du Quatuor, le premier mouvement évitant la complétion, le second l'accomplissant. Un procédé similaire est utilisé dans la magnifique *Livre pour Orchestre* (1968), cette fois en quatre « chapitres ».

La collaboration avec Mstislav Rostropovitch débuta en 1969-70 avec le Concerto pour violoncelle, suivie en 1975 par la Sacher-Variation pour violoncelle seul, hommage au chef d'orchestre bâlois Paul Sacher à l'occasion de son soixante-dixième anniversaire. Rostropovitch, cette fois à la tête de l'Orchestre Symphonique National, créa ensuite en 1980 à Washington la Novelette, œuvre imposante de quatrevingt minutes dont les trois « Evènements » enchaînés sont précédés d'une Annonce et suivis d'une Conclusion.

Entretemps, Lutoslawski avait produit plusieurs œuvres importantes: les Préludes et fugue (1972) pour cordes, proposant différents enchaînements possibles, voire des coupures, pour une œuvre de trente-quatre minutes; une œuvre pour l'orchestre du Concertgebouw d'Amsterdam, Mi-Parti (1976); les Espaces du Sommeil (1975), écrit pour Dietrich Fischer-Dieskau qui créa l'œuvre en 1978 avec la Philharmonie de Berlin. Une des œuvres les plus récentes est son Double Concerto pour hautbois, harpe, cordes et percussions, créé par Ursula et Heinz Holliger au festival de Lucerne 1980, sous la direction de Paul Sacher.

Parmi les distinctions reçues récemment par Lutoslawski, notons le titre d'Artiste de l'année reçu en 1979 à la suite du Prix Allemand du Disque décerné pour l'enregistrement de ses œuvres orchestrales et, la même année, son élection à l'Académie des Beaux Arts, honneur rarement accordé à des artistes non français.

# W. LUTOSLAWSKI Dance Preludes

L'œuvre fut composée originellement pour clarinette et piano en 1954. L'année suivante, Lutoslawski en fit une version pour clarinette et cordes et, en 1959, la présente version pour neuf instruments. Le style en est simple, fondé sur un matériau d'origine populaire, démontrant toutefois admirablement le génie avec lequel Lutoslawski traite les thèmes et les orchestres adroitement.

### Grave

Cette brève œuvre en un mouvement prend la forme d'un accelerando écrit, s'élevant de la tessiture de la basse à celle du soprano à mesure qu'il prend de la vitesse trythmique; la plupart du temps complétement réfrénées, des explosions occasionelles d'une intensité moins déguisée croissent en fréquence jusqu'à l'apogée finale. L'échange musical serré entre violoncelle et pinao (une grande partie du matériau pourrait-être transférée du piano au violoncelle et vice-versa sans détruire l'effet général) a pour base le développement logique, perceptible, de plusieurs motifs de deux et trois notes, souvent reliés à des accords soutenus ou des notes répétées qui situent l'harmonie de la pièce dans une direction quasi tonale. C'est une musique très articulée, qui rend ses éléments souvent passionnants sans recours à la grandiloquence; sans thèmes mélodiques, elle est toujours mélodique en expression et toujours clairement reliée au thème général de ses motifs en expansion.

Sous-titré Métamorphoses, Grave a été écrit en 1981 et créé en avril de la même année à Varsovie par Roman Jablonski et Krystyna Borucinska; elle est dédiée à la mémoire de Stefan Jarocinski, musicologue polonais.

Susan BRADSHAW

### **Epitaph**

L'œuvre fut écrite en 1979 à la demande de Janet Craxton comme mémorial pour son mari Alan Richardson, et créée par Janet Craxton et Ian Brown en 1980.

Epitaph est l'œuvre d'un maître travaillant en miniature. Bien que n'oubliant jamais le caractère intime de la commande, Lutoslawski dépeint un surprenant déploiement de couleur et d'émotion à l'intérieur d'une structure organisée simplement mais strictement.

La phrase élégiaque du hautbois, qui ouvre l'œuvre et se répète à quatre occasions, domine l'atmosphère de l'œuvre. Après chaque répétition, le matériau secondaire, contrastant, est développée de manière de plus en plus audacieuse. Sont employés ci quelques unes des nouvelles sonorités du hautbois mises au jour dans le *Double Concerto* — qui date de la même époque — ainsi que des techniques plus anciennes impliquant une certaine liberté dans la synchronisation entre les musiciens. Le piano, qui incite, colore et répond au hautbois tout au long de l'œuvre est le partenaire idéal.



### L'INSTITUT DE MUSIQUE CURTIS

Cet institut privé, fondé par Mary-Louise Curtis-Bok (qui devait plus tard épouser E. Zimbalist), ouvrit ses portes le premier octobre 1924. Institut privé, ne recevant jusqu'à ces dernières années aucun subside extérieur, il dispense un enseignement gratuit à des jeunes musiciens exceptionnellement doués. Grâce à des bourses, près de trois mille garçons et filles du monde entier ont été formés en une soixantaine d'années: trente-quatre des grands orchestres symphoniques des USA accueillent actuellement plus de deux cents diplômés du Curtis (dont une cinquantaine à l'Orchestre de Philadelphie), parmi lesquels plus de la moitié tiennent les premiers pupitres. Chez les dix principaux agents artistiques de New York, un dixième des artistes solistes sont du Curtis Institute. Durant la saison 1981-82, une dizaine de Concours Musicaux ont eu pour lauréats des étudiants de l'Institut.

La promotion 1982-83 comprend 166 étudiants, dont 43 viennent d'autres parties du monde : 71 étudient les instruments à cordes, 35 les vents et 33 d'autres instruments (piano, percussion...). On compte également des chanteurs et des compositeurs.

Durant son existence, Curtis a vu passer nombre de grands musiciens de notre époque; aux côtés de J. Grolle, W.E. Walter, J. Hofmann, R. Thompson, E. Zimbalist, R. Serkin et J. de Lancie (Directeurs), le corps enseignant (actuellement 71 grands musiciens) a compris des artistes éminents tels que L. Stokowski, F. Reiner, L. Auer, E. Schumann, M. Horszowski, W. Landowska, G. Piatigorsky, W Primrose, M. Rosenthal, C. Salzedo, S. Barber, T. Bolet, M. Sembrich, W. Kincaid, E. Feuermann et B. Goldovsky. Parmi les diplômés, on note L. Bernstein, G.C. Menotti, C. Graffman, L. Rose, E. Istomin, J. Laredo, A. Moffo, N. Rorem, R. Bambton et J. Blegen.

### L'ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE

Quand l'orchestre symphonique du *Curtis Institute* se réunit pour la première fois le 14 novembre 1924 (1<sup>ste</sup> saison de l'école). Léopold Stokowski en était le chef. Il donna à l'orchestre son élan initial. Arthur Rodzinski et Emil Mlynarski lui succédèrent.

Puis, pendant une dizaine d'années jusqu'en 1941, l'orchestre fut façonné et dirigé par Fritz Reiner qui enseigna également la direction d'orchestre à l'Institut.

Plus récemment, avec des chefs tels que Paul Paray, Rafaël Frübeck de Burgos, Zubin Mehta, Robert Shaw et Oscar Shumsky, l'orchestre a donné des concerts à l'Académie de Musique de Philadelphie, le Kennedy Center de Washington, Woolsley Hall à Yale, Avery Fisher et Alice Tully Halls de New York. Il a eu également à sa tête Riccardo Muti, Paul Paray, Joseph Silverstein, Walter Süsskind et Calvin Simmons.

L'orchestre répète deux fois par semaine sous la direction de William Smith, Chef Associé de l'Orchestre de Philadelphie. Il comprend plus d'une centaine d'étudiants de l'Institut, âgés de 15 à 24 ans.

L'orchestre donne des concerts publics et privés dont un certain nombre ont été récemment diffusés en direct par la station WUKY-FM (National Public Radio).

Il a également participé à un tournage PBS pour la télévision avec un documentaire dédié à Bélà Bartok, interprétant son concerto pour orchestre sous la direction d'Eugène Ormandy.

### VIOLONS

Maria BACHMANN Pascale BEAUDRY Willem BLOKBERGEN Emmanuelle BOISVERT Martin CHALIFOUR Ivan CHAN Pvinah CHON Caroline DUBE Suzanne GILMAN Sarah KWAK Céline LEATHEAD Suzanne LEON Jun-Ching LIN Violaine MELANCON Cathy MENG Mitchell NEWMAN David NIWA Yavoi NUMAZAWA Laura PARK Sara PARKINS Diane PASCAL Annalee PATIPATANAKOON Sharman PLESNER Eliav PRIEL Mary-Margaret REY Paul ROBY David SALNESS Da-Hong SEETOO Maurice SKLAR Vesna STANKOVIC Michi SUGIURA Michael SWAN Susan SYNNESTVEDT

### ALTOS

Amy BRANDFONBRENER
Roberto DIAZ
Edward P. GAZOULEAS
Mary HAMMANN
Michaela KEMP
George PASCAL
Joyce RAMEE
Belinda REUNING
Geraldine RICE
André ROY
Christine RUTLEDGE
Michael STERN
Nancy THOMAS

Charles WETHERBEE

### VIOLONCELLES

Lawrence FIGG Michael KANNEN Robert LARUE Eva LEININGER Karen MEIER Keith ROBINSON Peter STUMPH Hsiao-Lan WANG Raymond WANG Pegsoon WHANG

### CONTREBASSES

Timothy COBB Calvin LIDDLE Jeremy McCOY Cleland NOE Bruce RIDGE Nicolas TSOLAINOS

### **HARPES**

Therese ELDER
Paula PROVO
Susan Bennett TAYLOR

### FLÛTES

Bart FELLER Gigi MITCHELL Heidi RUBY John THORNE

### **HAUTBOIS**

Mark Mc EWEN Lisa MESSINEO Andrea PLESNARSKI Betzy STARR Roger WIESMEYER

### CLARINETTES

Paul GARMENT Burt HARA Carl JACKSON Vadim KOZARINSKY

### **BASSONS**

David BAUGHMAN, Jr. Lawrence BURKE David McGILL Kathleen McLEAN Richard RANTI

### CORS

Lori AMADA Ducan BRINSMEAD Susan CARROLL Théodore PETERS Shelley SHOWERS N. Martin TIPTON

### **TROMPETTES**

Dan BOWLING Joseph E. BURZINSKI Stephen LUCK C. Benjamin MUNDY

### TROMBONES

Christopher DUDLEY Torsten EDVAR Debra TAYLOR Blair BOLLINGER (bass)

### **TUBA**

Mattew GOOD

### TIMBALES ET PERCUSSION

David De PETERS Kenneth EVERY Charles ROSS Patrick SHRIEVES David SULVETTA

### **PIANOS**

Gavin MARTIN Roger WIESMEYER

### BIBLIOTHÉCAIRE

Dr. Edwin E. HEILAKKA

### RÉGISSEURS

David De PETERS Daron HAGEN Carl JACKSON

### **ENCADREMENT**

John de LANCIE, Directeur Robert FITZPATRICK, Doyen des étudiants Margaret BOK et Esther KLEIN, du bureau des Directeurs Harris CLEARFIELD, médecin

# vendredi 6 mai 20h45



CONCERT

# ORCHESTRE SYMPHONIQUE du CURTIS INSTITUTE de PHILADELPHIE

direction: Robert FITZPATRICK Oscar SHUMSKY

### Programme

BEETHOVEN : Ouverture de Coriolan Concerto pour violon en re majeur Symphonie n 4 en si bemol



décentralisation du 8ème Festival de Musique d'Evian

CENTRE D'ANIMATION 1, route de Bonneville ANNEMASSE



Renseignements et location : M.J.C. MAISON POUR TOUS 3, rue du 8 mai - Annemasse Tel . 92 10 20 — du lundi au samedi de 14h00 à 21h00 Librairie Kiosque du Boulevard 25, Boulevard du Pont d'Arve Genève — Tel 28 70 54

### **PROGRAMME**

Oscar SHUMSKY, chef d'orchestre et soliste Robert FITZPATRICK, chef d'orchestre

### BEETHOVEN

\*Ouverture de Coriolan

\* Concerto pour violon en rémajeur Oscar Shumsky, soliste

### **ENTR'ACTE**

\* Symphonie No 4 en Si bémol Oscar Shumsky, chef d'orchestre

\*Ouverture de Coriolan

Concert entièrement consacré à Ludwig Van Beethoven et à 3 œuvres d'une même période

### 1 - Ouverture «Coriolan», op 62 (1807)

Cette ouverture n'est pas composée pour la tragédie bien connue de Shakespeare mais pour une œuvre totalement oubliée d'un auteur allemand, Heinrich Von Collin. Beethoven ne suit pas le déroulement de la tragédie ; il ne s'inspire que de la scène la plus dramatique, celle où Coriolan sur les supplications de sa mère et de sa femme lève le siège de Rome et fait ainsi le sacrifice de son orgueil et de sa haine. Liszt disait de cette ouverture, créée à Vienne en 1808 : c'est une des œuvres les plus grandes, les plus admirables qui soient sorties du cerveau gigantesque du maître.

### 2 - Concerto en ré-majeur pour violon et orchestre, op 61 (1806)

Beethoven n'a écrit qu'un seul concerto pour le violon qui est d'ailleurs contemporain de l'ouverture jouée précédemment et de la symphonie qui le suivra. Le maître eut souvent recours aux connaissances instrumentales de son ami Schupanzig, le célèbre violoniste était chargé de donner des précisions sur la technique de son instrument. De forme très classique ce concerto reste un ouvrage assez étrange dans la production béethovenienne, on sent l'auteur trop soucieux de rechercher des formules avantageuses pour l'instrument: le caractère chantant du violon impose au solide constructeur une œuvre mélancolique qu'il veut plier aux exigeances de son style, ce qui l'astreint à des concessions parfois regrettables.

1er mouvement : Allegro ma non troppo : un motif de quatre notes répétées parcourt l'ensemble de ce morceau de «forme sonate» à deux thèmes dont le premier est tout d'abord exposé par les timbales, puis au hautbois, alors que le second thème est un thème chantant ascendant. Duis descendant.

2ème mouvement : Langhetto, c'est la partie chantante par excellence entièrement basée sur un seul thème en six variations.

3ème mouvement : allegro ; ce mouvement s'enchaine au précédent ; c'est un rondo dont l'entraînant thème de refrain est exposé d'abord par le soliste. La reprise du refrain est suivi d'un second couplet en sol-mineur. Les dernières mesures de l'œuvre nous ménagent une surprise : au moment où l'on s'attend à un nouveau développement, deux accords ff mettent un brusque point final à l'œuvre.

### 3 - 4ème Symphonie en si-bémol majeur, op 60

Cette symphonie constitue en quelque sorte une réaction après l'immense et révolutionnaire «héroïque» le compositeur revient ici davantage aux idées de sa 2ème symphonie et à l'univers de Joseph Haydn tout en faisant bénéficier l'œuvre de toutes les acquisitions instrumentales qui séparent ces quelques années. Beethoven semble vouloir prendre une certaine ditance avant de préparer un nouyeau pas en avant.

ler mouvement : allegro. Ce mouvement est précédé d'une introduction mystérieuse qui semble préparer un sombre drame ; mais les nuages se dissipent rapidement et après une succession de plusieurs accords un joyeux thème en majeur sonne comme une libération.

le 2ème mouvement : adgio - est une des plus belles créations du Beethoven romantique et fait penser à l'épisode de la «Bien aimée lointaine».

Dans le 3ème mouvement Beethoven retourne au menuet classique qu'il avait abandonné dans l'Héroïque pour un Scherzo beaucoup plus dramatique.

C'est dans le finale que se manifeste le plus nettement l'influence de Haydn; humour et joie de vivre semblent avoir vaincu définitivement les accords sombres de l'introduction.



### L'ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE DE PHILADELPHIE

Créé en 1924, l'Orchestre du Curtis Institute comprend plus d'une centaine d'étudiants, âgés de 15 à 25 ans. Il répète deux fois par semaine sous la direction de William SMITH, chef associé de l'ORCHESTRE de PHILADELPHIE et donne des concerts publics et privés à Philadelphie, Washington, New York....

Robert FITZPATRICK a fréquenté l'Institut de 1966 à 1968 où il a étudié la clarinette avec Anthony Gigliotti, première clarinette de l'ORCHESTRE DE PHILADELPHIE. Directeur musical du GARDEN STATE PHILARMONIC de 1976 à 1982, chef principal de l'ORCHESTRA SOCIETY de Philadelphie de 1980 à 1982, Robert Fitzpatrick est doyen des étudiants et Assistant Exécutif du Curtis Institute.

Oscar SHUMSKY. Connu depuis longtemps comme «le violoniste des violonistes», Oscar Shumsky est considéré comme un des plus grands violonistes du monde. Il a donné des concerts comme soliste avec la plupart des grands orchestres des USA, du Canada et d'Europe. Il a fait ses études au Curtis Institute avec Efrem Zimbalist et donne souvent des concerts comme chef ou soliste avec l'Orchestre symphonique de l'Institute.

«Mr Shumsky's European representative : lbbs and Tillett, Ltd. 450 Edgeware Road, London W21EG»

### L'ORCHESTRE

### VIOLONS

Maria Bachmann Pascale Beaudry Willem Blokbergen Emmanuelle Boisvert Martin Chalifour Ivan Chan Pyinah Chon Caroline Dubé Suzanne Gilman Sarah Kwak Céline Leathead Suzanne Leon Jun-Ching Lin Violaine Melancon Cathy Meng Mitchell Newman David Niwa Yayoi Numazawa Laura Park Sara Parkins Diane Pascal Annalee Patipatanakoon Sharman Plesner Eliav Priel Mary-Margaret Rev Paul Roby David Salness Da-Hong Seetoo Maurice Sklar Vesna Stankovic Michi Sugiura Michael Swan Susan Synnestyedt

### ALTOS

Amy Brandfonbrener Roberto Diaz Edward P. Gazouleas Mary Hammann Michæla Kemp George Pascal Joyce Ramée Belinda Reuning Geraldine Rice André Roy Christine Rutledge Michael Stern Nancy Thomas

Charles Wetherbee

### VIOLONCELLES

Lawrence Figg Michæl Kannen Robert La Rue Eva Leininger Karen Meier Keith Robinson Peter Stumpf Hsiao-Lan Wang Raymond Wang Pegsoon Whang

### CONTREBASSES

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### HARPES

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### FLUTES

Bart Feller Gigi Mitchell Heidi Ruby John Thorne

### HAUTBOIS

Mark McEwen Lisa Messineo Andrea Plesnarski Betsy Starr Roger Wiesmeyer

### CLARINETTES

Paul Garment Burt Hara Carl Jackson Vadim Kozarinsky

### **PIANO**

Gavin Martin Roger Wiesmeyer

### BASSONS

David Baughman, Jr Lawrence Burke David McGill Kathleen McLean Richard Ranti

### CORS

Lori Amada Duncan Brinsmead Susan Carroll Theodore Peters Shelley Showers N. Martin Tipton

### **TROMPETTES**

Dan Bowling Joseph E. Burzinski Stephen Luck C. Benjamin Mundy

### TROMBONES

Christopher Dudley Torsten Edvar Debra Taylor Blair Bollinger (bass)

### TUBA

Matthew Good

# TIMBALES ET PERCUSSIONS .

David De Peters Kenneth Every Charles Ross Patrick Shrieves David Sulvetta

### BIBLIOTHÉCAIRE DE L'ORCHESTRE

Dr. Edwin E. Heilakka

### RÉGISSEURS

David De Peters Daron Hagen Carl Lackson

# PROGRAMME

« « » »

# L'ORCHESTRE SYMPHONIQUE CURTIS INSTITUTE PHILADELPHIE

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DIRECTION et SOLISTE
OSCAR SHUMSKY
DIRECTION: ROBERT FITZPATRICK
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samedi 7 mai 1983 Salons du Majestic Le CURTIS INSTITUTE fut créé, en 1924, par Mary Louise Curtis Bok, afin de soutenir et promouvoir la Musique et l'Enseignement Musical, spécialement auprès des enfants défavorisés. Il accueille des jeunes, de tous les pays du monde, dotés de talents exceptionnels. Leonard Berstein fut un élève du Curtis Institute.

Né de parents russes, à Philadelphie, Oscar SHUMSKY commença à étudier le violon à l'âge de trois ans. Son talent fut publiquement reconnu à l'âge de neuf ans.

Il fut élève du Curtis Institute.

Il donna de nombreux concerts, comme soliste avec la plupart des grands orchestres américains, canadiens

et européens.

Jouant aussi bien du violon que de l'Alto, Oscar Shumsky est reconnu comme l'un des plus grands violoniste et chefs d'orchestre de chambre.

L'ORCHESTRE SYMPHONIQUE du Curtis Institute s'est réuni pour la première fois, le 14 Novembre 1924, sous la direction de Leopold Stokowski. Arthur Rodzinski, Emil Mlynarski puis Fritz Reiner lui succédèrent.

### COMPOSITION de 1.º ORCHESTRE

### VIOLONS

Maria Bachmann, Pascale Beaudry, Willem Blokbergen, Emmanuelle Boisvert, Martin Chalifour, Ivan Chan, Pyinah Chon, Caroline Dubé, Suzanne Gilman, Sarah Kwak, Céline Leathead, Suzanne Leon, Jim Ching Lin, Violaine Melançon, Cathy Meng, Mitchell Neuman, David Niva, Yayoi Numazawa, Laura Park, Sara Parkins, Diane Pascal, Annalee Patipatanakoon, Sharman Plesner, Eliav Priel, Mary Margaret Rey, Paul Roby, David Salness, Da Hong Seetoo, Maurice Sklar, Vesna Stankoviic, Michi Sugiura, Michael Swan, Susan Synnesdt et Charles Wetherbee.

### ALTOS

Amy Brandfonbrener, Roberto Diaz, Edward P. Gazoule Mary Hammann, Michaela Kemp, George Pascal, Joyce Ramée, Belinda Reuning, Geraldine Rice, André Roy, Christine Rutledge, Michael Stern, Nancy Thomas.

### VIOLONCELLES

Lawrence Figg, Michael Kannen, Robert Larue, Eva Leininger, Karen Meier, Keith Robinson, Peter Stumpf, Hsiao Lan Wang, Raymond Wang et Pegsoon Whang.

### CONTREBASSES

Timothy Cobb, Calvin Liddle, Jeremy Mac Coy, Cleland Noe, Bruce Ridge et Nicolas Tsolainos.

### HARPES

Therese Elder, Paula Provo et Susan Bennett

Taylor.

FLUTES

Bart Feller, Gigi Mitchell, Heidi Ruby et John

Thorne.

*HAUTBOIS* 

Mark Mac Ewen, Lisa Messineo, Andrea Plesnarski, Betsy Starr et Roger Wiesmeyer.

CLARINETTES

Paul Garment, Burt Hara, Carl Jackson et Vadim

Kozarinsky.

PIANOS

Gavin Martin et Roger Wiesmeyer.

BASSONS

David Baughman, Lawrence Burke, David Mac Gill, Kathleen Mac Lean et Richard Ranti.

CORS

Lori Amada, Duncan Brinsmead, Susan Carroll, Theodore Peters, Shelley Showers et N. Martin Tipton.

### TROMPETTES

Dan Bowling, Joseph E. Burzinski, Stephen Luck, C. Benjamin Mundy. TROMBONES

: Christopher Dudley, Torsten Edvar, Debra Taylo et Blair Bollinger (basse).

TUBA

Matthew Good

TIMBALES et PERCUSSIONS

David De Peters, Kenneth Every, Charles Ross, Patri Shrieves et David Sulvetta.

### CONCERT BEETHOVEN

L'ouverture de Coriolan

Concerto pour violon en Ré Majeur Soliste Oscar Shumsky

Symphonie n°4 en Si bémol

DIRECTIONS Oscar Shumsky et Robert Fitzpatrick

# CASINO D'ÉVIAN mardi 10 mai 1983

# ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE DE PHILADELPHIE

direction OSCAR SHUMSKY

RADU LUPU piano

Coriolan: Ouverture (1807)

Ludwig van BEETHOVEN (1770-1827)

Troisième quatuor Razumovski op. 59

en ut majeur: Fugue (1806)

Troisième Concerto pour piano et orchestre en ut mineur op. 37 (1803)

1. Allegro conbrio

2. Largo

3. Rondo: Allegro.

Quatrième Symphonie op. 60 en si bémol majeur (1806)

1. Adagio - allegro vivace

2. Adagio

3. Scherzo (Allegro vivace)

4. Allegro ma non troppo

### RADU LUPU

Radu Lupu est né en Roumanie en 1945. Il montra de bonne heure des dispositions pour la musique, chantant des airs entendus à la radio avant de savoir parler. A l'âge de 6 ans, il commença des études de piano et reçut en 1959 une bourse lui permettant de suivre à Bucarest l'enseignement de la grande Florica Muzicescu, le professeur de Lipatti, et de Cella Delavrances. A l'âge de 16 ans, il reçut une bourse du Conservatoire de Moscou, où il eut notamment pour maître le célèbre pédagogue Heinrich Neuhaus (qui avait eu pour élèves Richter et Guillets), et, après la mort de celui-ci, son fils Stanislav Neuhaus.

La carrière de Radu Lupu s'ouvrit relativement tard, car il attendit pour cela de gagner le premier prix (à l'unanimité) du Concours International de piano de Leeds, en 1969. Il avait déjà gagné en 1966 le premier prix du *Concours Van Cliburn*, mais décida de poursuivre encore ses études à Moscou, gagnant à cette même époque un autre prix, celui du *Concours International George Enescu* à Bucarest.

Après son triomphe de Leeds, il eut des engagements dans le monde entier. En 1969, il joua à Londres trois Concertos de Beethoven, remplaçant Claudio Arrau indisposé. Il fit de nombreuses tournées aux USA, dont une avec le Royal Philharmonic Orchestra. Il y joua entre autres avec le Cleveland Orchestra et Daniel Barenboim, avec le Chicago Symphony et Giulini. En Europe également, il s'est produit avec les orchestres, et les chefs les plus célèbres. Un cycle complet des Sonates de Schubert donné à bureaux fermés au Queen Elisabeth Hall de Londres a été acclamé comme un évènement majeur dans la saison musicale de cette ville.

Radu Lupu a fait son premier enregistrement en 1972. En plus de ses enregistrements de concertos et du répertoire de soliste, il a collaboré avec Szymon Goldberg dans une intégrale des Sonates pour violon et piano de Mozart et de Schubert. En 1979, parut un enregistrement du 5° Concerto de Beethoven, avec l'orchestre Philharmonique d'Isarél et Zubin Mehta. C'était le premier concerto a être enregistré selon le procédé numérique.

### OSCAR SHUMSKY

Connu depuis longtemps comme le "violoniste des violonistes" Oscar Shumsky est considéré comme un des plus grands violonistes du monde. Chaque fois que ce remarquable artiste donne un concert, un grand contingent de violon-solos et autres violonistes réputés viennent écouter cet artiste de légende. Oscar Shumsky mène des carrières parallèles de violoniste, chef et musicien de chambre. Il a donné des concerts comme soliste avec la plupart des grands orchestres des USA, du Canada et d'Europe.

Artiste toujours actif, il fit ses débuts comme chef au festival canadien de Stratford, alors qu'il y résidait en tant qu'artiste. Il fut ensuite nommé directeur musical de ce festival, poste qu'il conserve jusqu'en 1967. Artiste invité dans les grands festivals d'Amérique du Nord et en Europe et même jusqu'au Japon il a honoré de ses représentations les festivals "principalement consacrés à Mozart" du Lincoln Center et de San Francisco. Il est souvent invité à se produire par la Chamber Music Society du Lincoln Center. Il joue aussi bien du violon que de l'alto en récital et il a été loué pour sa virtuosité sur les deux instruments. Il joue fréquemment avec son fils Eric, altiste, avec lequel il a enregistré de nombreux duos.

Sa discographie comprend les sonates et partitas de Jean-Sébastien Bach, les sonates pour violon et piano de Mozart (avec Arthur Balsam), et les 130 œuvres de Fritz Kreisler .

Né de parents russes à Philadelphie. Oscar Shumsky commence l'étude du violon à l'âge de 3 ans. Son talent est rapidement reconnu et il devient le plus jeune prodige à avoir jamais travaillé avec le célèbre pédagogue Léopold Auer. Son talent est reconnu par le public à l'âge de 9 ans, lors d'une exécution du concerto en la majeur de Mozart avec l'orchestre de Philadelphie. Il fait ses études au Curtis Institute de Philadelphie où il étudie avec Efrem Zimbalist. Il donne souvent des concerts comme chef ou comme soliste avec l'Orchestre Symphonique de cette institution à Philadelphie et à New York.

Agent en Europe : !BBS & TILLETT, Ltd. 450 Edgeware Road, LONDON W21EG - (Grande-Bretagne)

### LUDWIG VAN BEETHOVEN

### Repères:

1792: B. s'installe à Vienne

1795: Premiers concerts publics. Publication de trois Trios op. 1.

1796: Tournées musicales en Europe Centrale.

1800: Exécution de la Première Symphonie. Troisième Concerto pour piano op. 37, dédié au Prince Louis Ferdinand de Prusse. « L'une des œuvres les plus importantes du maître distingué » (Algemeine Musikalische Zeitung) Achèvement des six premiers quatuors.

1801 : Sonate Au Clair de Lune.

1802: Testament de Heiligenstadt, (octobre).

1803 : Exécution de la Deuxième Symphonie du Troisième Concerto pour piano, et de l'Oratorio Christus am Ölberg, (Christ au Mont des Oliviers). Sonate « A Kreutzer ».

1804 : Troisième Symphonie "Eroica" Sonate "A Waldstein" (Aurore).

1805 : Novembre : Les troupes françaises occupent Vienne. Représentation de Léonore (Futur Fidelio), sans succès.

1806 : Mars : reprise de Léonore; nouvel échec.

Mai : Septième, Huitième et Neuvième quatuors op. 59, dédiés au Comte Razumovsky.

Septembre - octobre : Séjour en Silésie chez le Prince Lichnowski avec lequel Beethoven se brouille. La *Quatrième Symphonie* est néanmoins dédiée à un noble Silésien visité à cette occasion, le Comte Oppersdorff.

Quatrième Concerto pour piano; concerto pour violon; achèvement de la sonate Appassionata; ébauche des Cinquième et Sixième Symphonies.

1807: Février: grand concert au cours duquel sont donnés les quatre premières symphonies de B.

Avril: contrat avec l'éditeur londonien Clementi.

Août : publication du Quatrième Concerto.

Septembre: Séjour en Hongrie; exécution de la Messe en ut, commandée par le prince Esterhazy avec lequel il se brouille. Ouverture de Coriolan, dédiée à Henri von Collin, auteur d'une pièce du même nom. Beethoven tente d'obtenir un poste à la Direction des Théâtres Impériaux.

D'après B. et J. MASSIN



### L'INSTITUT DE MUSIQUE CURTIS

Cet institut privé, fondé par Mary-Louise Curtis-Bok (qui devait plus tard épouser E. Zimbalist), ouvrit ses portes le premier octobre 1924. Institut privé, ne recevant jusqu'à ces dernières années aucun subside extérieur, il dispense un enseignement gratuit à des jeunes musiciens exceptionnellement doués. Grâce à des bourses, près de trois mille garçons et filles du monde entier ont été formés en une soixantaine d'années : trente-quatre des grands orchestres symphoniques des USA accueillent actuellement plus de deux cents diplômés du Curtis (dont une cinquantaine à l'Orchestre de Philadelphie), parmi lesquels plus de la moitié tiennent les premiers pupitres. Chez les dix principaux agents artistiques de New York, un dixième des artistes solistes sont du Curtis Institute. Durant la saison 1981-82, une dizaine de Concours Musicaux ont eu pour lauréats des étudiants de l'Institut.

La promotion 1982-83 comprend 166 étudiants, dont 43 viennent d'autres parties du monde : 71 étudient les instruments à cordes, 35 les vents et 33 d'autres instruments (piano, percussion...). On compte également des chanteurs et des compositeurs.

Durant son existence, Curtis a vu passer nombre de grands musiciens de notre époque; aux côtés de J. Grolle, W.E. Walter, J. Hofmann, R. Thompson, E. Zimbalist, R. Serkin et J. de Lancie (Directeurs), le corps enseignant (actuellement 71 grands musiciens) a compris des artistes éminents tels que L. Stokowski, F. Reiner, L. Auer, E. Schumann, M. Horszowski, W. Landowska, G. Piatigorsky, W Primrose, M. Rosenthal, C. Salzedo, S. Barber, T. Bolet, M. Sembrich, W. Kincaid, E. Feuermann et B. Goldovsky. Parmi les diplômés, on note L. Bernstein, G.C. Menotti, C. Graffman, L. Rose, E. Istomin, J. Laredo, A. Moffo, N. Rorem, R. Bambton et J. Blegen.

### L'ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE

Quand l'orchestre symphonique du *Curtis Institute* se réunit pour la première fois le 14 novembre 1924 (1<sup>er</sup> saison de l'école). Léopold Stokowski en était le chef. Il donna à l'orchestre son élan initial. Arthur Rodzinski et Emil Mlynarski lui succédèrent.

Puis, pendant une dizaine d'années jusqu'en 1941, l'orchestre fut façonné et dirigé par Fritz Reiner qui enseigna également la direction d'orchestre à l'Institut.

Plus récemment, avec des chefs tels que Paul Paray, Rafaël Frübeck de Burgos, Zubin Mehta, Robert Shaw et Oscar Shumsky, l'orchestre a donné des concerts à l'Académie de Musique de Philadelphie, le Kennedy Center de Washington, Woolsley Hall à Yale, Avery Fisher et Alice Tully Halls de New York. Il a eu également à sa tête Riccardo Muti, Paul Paray, Joseph Silverstein, Walter Süsskind et Calvin Simmons.

L'orchestre répète deux fois par semaine sous la direction de William Smith, Chef Associé de l'Orchestre de Philadelphie. Il comprend plus d'une centaine d'étudiants de l'Institut, âgés de 15 à 24 ans.

L'orchestre donne des concerts publics et privés dont un certain nombre ont été récemment diffusés en direct par la station WUKY-FM (National Public Radio).

Il a également participé à un tournage PBS pour la télévision avec un documentaire dédié à Bélà Bartok, interprétant son concerto pour orchestre sous la direction d'Eugène Ormandy.

### VIOLONS

Maria BACHMANN Pascale BEAUDRY Willem BLOKBERGEN Emmanuelle BOISVERT Martin CHALIFOUR Ivan CHAN Pvinah CHON Caroline DUBE Suzanne GILMAN Sarah KWAK Céline LEATHEAD Suzanne LEON Jun-Ching LIN Violaine MELANCON Cathy MENG Mitchell NEWMAN David NIWA Yayoi NUMAZAWA Laura PARK Sara PARKINS Diane PASCAL. Annalee PATIPATANAKOON Sharman PLESNER Eliav PRIEL Mary-Margaret REY Paul ROBY David SALNESS Da-Hong SEETOO Maurice SKLAR Vesna STANKOVIC Michi SUGIURA Michael SWAN Susan SYNNESTVEDT Charles WETHERBEE

### ALTOS

Amy BRANDFONBRENER
Roberto DIAZ
Edward P. GAZOULEAS
Mary HAMMANN
Michaela KEMP
George PASCAL
Joyce RAMEE
Belinda REUNING
Geraldine RICE
André ROY
Christine RUTLEDGE
Michael STERN
Nancy THOMAS

### **VIOLONCELLES**

Lawrence FIGG
Michael KANNEN
Robert LARUE
Eva LEININGER
Karen MEIER
Keith ROBINSON
Peter STUMPH
Hsiao-Lan WANG
Raymond WANG
Pegsoon WHANG

### CONTREBASSES

Timothy COBB Calvin LIDDLE Jeremy McCOY Cleland NOE Bruce RIDGE Nicolas TSOLAINOS

### HARPES

Therese ELDER
Paula PROVO
Susan Bennett TAYLOR

### **FLÛTES**

Bart FELLER Gigi MITCHELL Heidi RUBY John THORNE

### **HAUTBOIS**

Mark Mc EWEN Lisa MESSINEO Andrea PLESNARSKI Betzy STARR Roger WIESMEYER

### CLARINETTES

Paul GARMENT Burt HARA Carl JACKSON Vadim KOZARINSKY

### **BASSONS**

David BAUGHMAN, Jr. Lawrence BURKE David McGILL Kathleen McLEAN Richard RANTI

### CORS

Lori AMADA Ducan BRINSMEAD Susan CARROLL Théodore PETERS Shelley SHOWERS N. Martin TIPTON

### **TROMPETTES**

Dan BOWLING Joseph E. BURZINSKI Stephen LUCK C. Benjamin MUNDY

### **TROMBONES**

Christopher DUDLEY Torsten EDVAR Debra TAYLOR Blair BOLLINGER (bass)

### TUBA

Mattew GOOD

### TIMBALES ET PERCUSSION

David De PETERS Kenneth EVERY Charles ROSS Patrick SHRIEVES David SULVETTA

### **PIANOS**

Gavin MARTIN Roger WIESMEYER

### BIBLIOTHÉCAIRE

Dr. Edwin E. HEILAKKA

### **RÉGISSEURS**

David De PETERS Daron HAGEN Carl JACKSON

### **ENCADREMENT**

John de LANCIE, Directeur Robert FITZPATRICK, Doyen des étudiants Margaret BOK et Esther KLEIN, du bureau des Directeurs Harris CLEARFIELD, médecin

# CASINO D'ÉVIAN mercredi 11 mai 1983

# CONCOURS INTERNATIONAL DE QUATUORS A CORDES

CONCERT DES LAURÉATS

# "Ainsi la nuit", quatuor à cordes (1976) Henri Dutilleux (né en 1916)

Quatuor R OS A M O N D E (Paris) Prix d'Interprétation de Compositeurs Modernes Prix du Jury de la Presse

Quatuor pour deux violons, viola et violoncelle, composé et dédié à son Altesse le Prince régnant de Lobkowitz, Duc de Randnitz

dit "Quatuor des Harpes" en mi bémol majeur op. 74 (1809) Ludwig van Beethoven (1770-1827)

- 1. Poco Adagio Allegro
- 2. Adagio, ma non troppo
- 3. Presto (Scherzo)
- 4. Allegretto con variazioni

Quatuor N I S A I K A de Philadelphie (U'S'A) Deuxième Prix d'Evian

----- Entr'acte -----

Quatuor pour instruments à cordes (192-1903) (extraits)

Maurice RAVEL (1875-1937)

Quatuor N ASD A L A de Weimar (R.D.A.) Prix d'Interprétation de Compositeurs Français

Quatuor en si bémol majeur KV 589 (1790)

W. A. MOZART (1756-1791)

- Allegro
   Larghetto
- 3. Menuetto (moderato)
- 4. Allegro assai

Quatuor H A G E N de S alzburg (Autriche) Premier Grand Prix d'Evian 1983

Pour la biographie des artistes, consulter la brochure du concours.

#### Henri DUTILLEUX

Né à Angers (1916) dans une famille originaire du Nord de la France, DUTILLEUX a fait ses études au Conservatoire de Paris avant la Deuxième Guerre mondiale. A Libération, il fut chargé à la Radio du Service des Illustrations musicales. En 1963, il quitte ce poste pour se consacrer à son oeuvre. Il a été nommé en 1961 professeur de Composition à l'École Normale de Musique de Paris. En 1967, ou il a été le premier titulaire du Grand Prix National de la Musique. Il est membre du Conseil International de la Musique (UNESCO), associé à l'Académie Royale de Belgique et membre honoraire de l'Américan Academy and Institute of Arts and Letters.

Dès ses premières oeuvres, et notamment sa sonate pour piano (1947), Dutilleux montre l'indépendance et l'originalité de son langage | muscial, qui ne suit pas les deux courants alors montants dans la jeune génération : le dodécaphonisme, la musique concrète. Sa fonction à la Radio le mettait à même d'approcher les productions de musique concrète ; la grande attention qu'il portait à ses jeunes collègues faisait qu'il connaissait bien les techniques sérielles de composition. Sa préférence est toujours allée néanmoins à une écriture dans laquelle la "conscience harmonique" reste prédominante, sans faire trébucher dans le goût du bel accord qui ramènerait loin en arrière. Cette préoccupation est d'ailleurs inséparable de la notion de timbre : il ne s'agit pas pour lui de chercher au piano l'accord pour luimême et de le transférer à l'orchestre, mais de penser "orchestre" directement.

Ce sont d'ailleurs ses oeuvres pour orchestre qui ont attiré l'attention internationale sur lui : sa première symphonie (1951), son ballet Le Loup (commandé par Roland Petit), sa Deuxième Symphonie "Le Double", dans laquelle un groupe de douze instruments se distingue du reste de l'orchestre non point comme agrétat de solistes (à la manière de l'antique Concerto grosso |, mais en "formant une masse qui constitue l'élément soliste. Cet aspect novateur frappa lors de la première audition qu'en donna Charles MUNCH à la tête du Boston Symphony Orchestra. En 1965, nouvelle oeuvre-phare : les Métaboles sont créées par George SZELL à la tête de l'Orchestre de Cheveland. Les cinq parties enchaînées (incantatoire, Linéaire, obsessionnel, Torpide et Flamboyant) mettent en relief la virtuosité orchestrale de l'Auteur.

Mstislav ROSTROPOVITCH a commandé et créé plusieurs oeuvres récentes de Dutilleux : Tout un monde lointain pour violoncelle et orchestre (Aix en Provence 1970, sous la direction de Serge Bando), Timbres, Espace, Mouvement ou "La Nuit Étoilée" (à la tête du National Symphony Orchestra à Washington en 1978) et un hommage à Paul SACHER, à l'occasion de son 70e anniversaire (1976). Cette dernière pièce s'élargit en Trois Strophes sur le nom de Sacher, pour violoncelle seul (Bâle le 28 avril 1982).

Henri Dutilleux ne se limite pas, en effet, aux grandes masses orchestrales. Son catalogue comprend plusieurs oeuvres pour piano(s) ou ensemble de chambre, dont le fameux quatuor Ainsi La Nuit (1976/77) créé en France par le Quatuor Parrenin et aux USA par le Juillard Quartet.

#### AINSI LA NUIT

#### Pour quatuor à cordes (1977)

Commande de la Fondation Koussevitzky, l'œuvre est dédiée à la mémoire d'un ami de l'auteur : Ernest Sussman, et écrite en hommage à Olga Koussevitzky.

Le Quatuor Parrenin en a donné la première audition en Europe le 6 janvier 1977 (Ensemble 2E2M, Paris) et le Juilliard String Quartet l'a présentée pour la première fois aux Etats-Unis le 13 avril 1978 en présence du compositeur (Library of Congress, Washington).

AINSI LA NUIT se divise en 7 sections reliées pour la plupart les unes aux autres par des parenthèses souvent très brèves mais importantes par le rôle organique qui leur est dévolu. Des allusions à ce qui va suivre — ou ce qui précède — s'y trouvent placées et elles se situent comme autant de points de repère. Ici, comme dans les autres partitions d'Henri Dutilleux intervient le concept mémoire, avec tout ce qui s'y rattache (préfigurations, variations, etc.) et cette notion implique une subdivision particulière du temps, donc de la forme adoptée.

Les différents titres se réfèrent, de même que le titre général, à un certain climat poétique ou spirituel mais nullement à une idée anecdotique :

NOCTURNE - MIROIR D'ESPACE - LITANIES 2 CONSTELLATIONS - NOCTURNE 2 - TEMPS SUSPENDU

## CASINO D'ÉVIAN jeudi 12 mai 1983

## SOLISTES DE L'ORCHESTRE DU CURTIS INSTITUTE DE PHILADELPHIE

Quintette op. 44 pour piano et cordes

- Allegro brillante
- In modo d'una marcia
- Scherzo: molto vivace
- Allegro, ma non troppo

Sarah Kwak et Suzanne Léon, violons Amy Brandfondbrenner, alto Keith Robinson, violoncelle Gavin Martin, piano. Robert SCHUMANN (1810-1856)

Variations sur un thème de BRAHMS pour violon et piano Laura Park, violon Gavin Martin, piano. David LOEB (né en 1939)

Quatuor à cordes (1964)

1. Introduction

2. Mouvement principal

Maria Bachmann et Cathy Main, violons

Robert Diaz, alto

Robert LaRue, violoncelle.

Witold LUTOSLAWSKI (né en 1913)

#### WITOLD LUTOSLAWSKI

La renommée de ce compositeur, l'un des plus importants de notre époque, repose essentiellement sur une douzaine d'œuvres, pour la plupart écrites depuis 1960. Et pourtant, il compose depuis plus de cinquante ans : sa première pièce, un prélude pour piano, date de 1922. Sa production ne comprend pas moins de soixante-six partitions pour la radio, cinq musiques de film et beaucoup de musique de scène, notamment pour des œuvres de Shakespeare et Lorca. C'est en 1930 que Lutos-lawski apparut pour la première fois en public en tant que compositeur, en jouant une de ses pièces pour piano lors d'un concert au Conservatoire de Varsovie. Ce sont ses Variations Symphoniques (1938) qui le firent connaître, bientôt suivies par les Variations sur un thème de Paganini (1941), qui firent le tour du monde. A la même époque, il commence sa Première symphonie, qui sera terminée en 1947. La période Stalinienne, comme la période d'occupation nazie, entraîne des difficultés pour faire accepter son travail créateur; néanmoins, son Conerto pour Orchestre (1954), fondé sur des motifs populaires, connaît un grand succès.

Lutoslawski est néanmoins conscient du changement qui s'opère dans sa manière de composer. Il avait commencé à rechercher de nouveaux moyens d'expression, un langage sonore qui lui soit propre. Déjà dans l'Ouverture pour cordes (1949) et dans des œuvres radiophoniques se profilait cette nouvelle manière mais, dit-il, « je n'étais pas encore prêt à composer comme je voulais, je composais donc comme je pouvais ».

En 1956, la Pologne s'ouvre à des influences diverses L'Automne de Varsovie, festival dans lequel Lutoslawski a joué un rôle important, manifeste la place primordiale que prend cette ville dans la musique contemporaine. Les compositeurs polonais allaient avoir un grand impact sur le reste du monde. La Musique Funèbre (1958) pour orchestre à cordes, dédiée à la mémoire de Bélà Bartok, fut bientôt jouée dans le monde entier et fit beaucoup pour la réputation du compositeur. C'est une œuvre de transition dans laquelle le musicien utilise les procédés sériels auxquels il ne restera pas attaché. Plus significatifs sont les Trois postludes (1958-1963) où se profile un nouveau type de pensée harmonique. Ces postludes bien nommés closent une période.

Un nouvel élan est donné en 1961 avec Jeux Vénitiens. Le style et la technique rompent avec le passé en introduisant des techniques aléatoires. Mais l'utilisation du hasard comme élément de composition s'oppose à celle qu'en fait John Cage. Lutos-lawski conserve sa responsabilité de compositeur sur les éléments du discours — forme, mélodie, harmonie... — malgré la liberté contrôlée laissée aux interprètes. Tous les passages aléatoires sont sévèrement passés au crible par le compositeur ; rien ne doit en résulter qui n'ait été prévu, et la moindre intervention doit être conforme à la volonté du compositeur. Cela suppose un énorme travail, expliquant la rareté des œuvres postérieures chez Lutoslawski.

Le véritable chef d'œuvre qui ouvre la nouvelle période chez Lutoslawski est *Trois Poèmes d'Henri Michaux* (1962-63) pour chœur mixte à vingt voix et ensemble instrumental. Chaque groupe a son propre chef et se trouve séparé de l'autre non point pour une stéréophonie rudimentaire; mais pour soutenir son indépendance; les deux groupes n'ont que quelques points de rendez-vous. Vint ensuite le *Quatuor à cordes* (1964) dont la partition ne peut rendre l'image sonore, chaque musicien étant très indépendant des autres. Les *Paroles Tissées*, pour ténor et vingt instruments, furent créées par Peter Pears et le compositeur au festival d'Aldeburgh en 1965. La *Seconde Symphonie* (1967) est d'une certaine manière la contrepartie du Quatuor, le premier mouvement évitant la complétion, le second l'accomplissant. Un procédé similaire est utilisé dans la magnifique *Livre pour Orchestre* (1968), cette fois en quatre « chapitres ».

La collaboration avec Mstislav Rostropovitch débuta en 1969-70 avec le Concerto pour violoncelle, suivie en 1975 par la Sacher-Variation pour violoncelle seul, hommage au chef d'orchestre bâlois Paul Sacher à l'occasion de son soixante-dixième anniversaire. Rostropovitch, cette fois à la tête de l'Orchestre Symphonique National, créa ensuite en 1980 à Washington la Novelette, œuvre imposante de quatrevingt minutes dont les trois « Evènements » enchaînés sont précédés d'une Annonce et suivis d'une Conclusion.

Entretemps, Lutoslawski avait produit plusieurs œuvres importantes: les *Préludes et fugue* (1972) pour cordes, proposant différents enchaînements possibles, voire des coupures, pour une œuvre de trente-quatre minutes; une œuvre pour l'orchestre du *Concertgebouw* d'Amsterdam, *Mi-Parti* (1976); les *Espaces du Sommeil* (1975), écrit pour Dietrich Fischer-Dieskau qui créa l'œuvre en 1978 avec la Philharmonie de Berlin. Une des œuvres les plus récentes est son *Double Concerto* pour hautbois, harpe, cordes et percussions, créé par Ursula et Heinz Holliger au festival de Lucerne 1980, sous la direction de Paul Sacher.

Parmi les distinctions reçues récemment par Lutoslawski, notons le titre d'Artiste de l'année reçu en 1979 à la suite du Prix Allemand du Disque décerné pour l'enregistrement de ses œuvres orchestrales et, la même année, son élection à l'Académie des Beaux Arts, honneur rarement accordé à des artistes non français.

#### W. LUTOSLAWSKI: QUATUOR

L'introduction débute par un récitatif du premier violon, suivi de plusieurs épisodes séparés — comme encadrés — par des groupes d'octaves (Do-do). Une brève allusion au récitatif d'ouverture (cette fois au violoncelle) termine le mouvement dans une sorte d'incertitude. Le mouvement démarre avec un Furioso; son caractère violent prévaut un long moment, culminant enfin en une "crise" jouée dans les plus hauts registres des quatre instruments. Une sorte de choral en pianissimo prend la suite, puis une section plus longue marquée "Funèbre". L'épisode final de l'œuvre constitue un commentaire sur ce qui a précédé.

Dans ce quatuor, j'ai pensé développer et élargir la technique employée dans les deux œuvres précédentes, JEUX VÉNITIENS et TROIS POÈMES D'HENRI MICHAUX, technique que j'ai appelée aléatoire contrôlé. Elle emploie l'élément hasard dans le but d'enrichir le rythme et l'expression de la musique sans limiter le moins du monde la pleine capacité du compositeur à déterminer la forme définitive de l'œuvre.

WI.

#### DAVID LOEB

A étudié au Collège de Musique Mannes, à l'Université de Yale, Tanglewood. Etudes d'ingénieur et de mathématiques à l'Université Cornell. Théorie et Analyse avec Carl Schachter et William Mitchell; composition avec Peter Pindar Stearns, Aaron Copland, Wolfgang Fortner, Witold Lutoslawski, Quincy Porter, Francis Judd Cooke, Yehudi Wyner, Otto Luerning. Etudes de Koto avec Shinichi Yuize. Prix Bohuslav Martinu 1961; Prix annuels ASCAP depuis 1965. Articles pour The Music Forum et Current Musicology; œuvres fréquemment jouées, y compris celles pour instruments japonais. Enseignant au Collège de Musique Mannes depuis 1964, David Lœb enseigne à l'Institut de Musique Curtis depuis 1973.

#### VARIATIONS SUR UN THÈME DE BRAHMS

L'œuvre fut composée en 1977 pour la violoniste Bayla Keyes qui avait fait ses études à Curtis. Le thème provient du dernier mouvement de la sonate pour violon et piano de Brahms (op. 78), et était son propre remaniement d'idées utilisées dans deux Lieder d'un cycle composé quelques années auparavant.

Dans cette œuvre, chaque variation a un caractère séparé, indiquant des aspects individuels associés au thème.

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Plus récemment, avec des chefs tels que Paul Paray, Rafaël Frübeck de Burgos, Zubin Mehta, Robert Shaw et Oscar Shumsky, l'orchestre a donné des concerts à l'Académie de Musique de Philadelphie, le Kennedy Center de Washington, Woolsley Hall à Yale, Avery Fisher et Alice Tully Halls de New York. Il a eu également à sa tête Riccardo Muti, Paul Paray, Joseph Silverstein, Walter Süsskind et Calvin Simmons.

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#### **TUBA**

Mattew GOOD

#### TIMBALES ET PERCUSSION

David De PETERS Kenneth EVERY Charles ROSS Patrick SHRIEVES David SULVETTA

#### **PIANOS**

Gavin MARTIN Roger WIESMEYER

#### BIBLIOTHÉCAIRE

Dr. Edwin E. HEILAKKA

#### RÉGISSEURS

David De PETERS Daron HAGEN Carl JACKSON

#### **ENCADREMENT**

John de LANCIE, Directeur Robert FITZPATRICK, Doyen des étudiants Margaret BOK et Esther KLEIN, du bureau des Directeurs Harris CLEARFIELD, médecin

# CASINO D'ÉVIAN vendredi 13 mai 1983

## **CRISTINA ORTIZ**

piano

Alma Brasileira (N° 5 Choros) 1925 Heitor VILLA-LOBOS (1887-1959)

Troisième sonate op. 5 fa mineur (1852-53)

Johannes BRAHMS (1833-1897)

- 1. Allegro maestoso
- 2. Andante espressivoe semplice
- 3. Scherzo: ALlegro energico
- 4. Intermezzo: Andante
- 5. Finale: Allegro moderato, ma rubato.

#### Quatre ballades

Frédéric CHOPIN (1810-1849)

- 1. en sol mineur op. 23 (1836)
- 2. en fa majeur op. 38 (1840)
- 3. en la bémol op. 47 (1842)
- 4. en fa mineur op. 52 (1843)

#### CRISTINA ORTIZ

Née au Brésil, Cristina Ortiz a commencé à jouer du piano à l'âge de quatre ans et est entrée au Conservatoire Brésilien de Rio à huit ans. A onze ans, elle faisait ses débuts de concertiste avec l'Orchestre National du Brésil et continua jusqu'à vingt ans à récolter une série de prix, couronnée par une bourse d'études de trois ans à Paris avec Magda Tagliaferro.

En 1969, Cristina Ortiz remporta le Premier Prix du Concours Van Cliburn au Texas; elle est la plus jeune artiste, et la seule femme, à avoir réussi. A la suite du concours, elle a donné des récitals au Carnegie Hall de New York et à Washington, et joua également avec l'Orchestre de Philadelphie et l'Orchestre National de Washington, mais elle a repris ses études et a travaillé régulièrement avec Rudolf Serkin à l'Institut Curtis. En 1973, elle s'établit à Londres et a depuis construit une carrière au succès croissant dans le monde entier.

Durant les dernières saisons, elle a joué avec beaucoup des principaux orchestres du monde, parmi lesquels le Concertgebouw, l'orchestre de la Radio d'Allemagne du Nord, le Philharmonia, le Philharmonique de Londres, le Symphonique de Londres, l'orchestre Philharmonique Royal, l'orchestre de Chambre Anglais et l'orchestre de la Radio Nipponne; aux Etats Unis, elle a joué avec le Philharmonique de Los Angeles, et les orchestres de Houston, San Francisco, Pittsburgh et Washington. Elle a été dirigée par André Prévin, Zubin Mehta, Vladimir Ashkenazy, Erich Leinsdorf, Colin Davis, Kyril Kondrachiné, Kurt Masur, Andrew Davis, et Neville Marriner, elle a effectué trois tournées au Japon et en Nouvelle Zélande, et joué fréquemment au Brésil et en Argentine.

En Europe, elle a joué récemment avec le Philharmonique de Vienne au Festival de Vienne et elle a fait une tournée en Allemagne avec le Philharmonique Royal sous la direction de Riccardo Chailly. La saison dernière, elle a fait avec succès ses débuts avec les orchestres de Chicago et de Cleveland et a joué sept concertos différents au Royal Festival Hall et au Barbican. Cette saison comprend pour elle six concerts avec le Philharmonique d'Israël dirigé par Giuseppe Sinopoli des Concerts à Los Angeles, Vienne, Amsterdam, Paris, Copenhague, le Festival de Bergen et, bien sûr, Londres.



#### **HEITOR VILLA-LOBOS**

Il reçut ses premières leçons de son père, bon amateur, et étudia le violoncelle avec Benno Niederberger. Rebelle à l'enseignement officiel, il n'a jamais suivi de cours régulier d'harmonie, de contrepoint ou de composition. A partir de 1915, il organisa périodiquement à Rio de Janeiro des concerts de ses œuvres. En 1923 il partit pour l'Europe. Ses compositions firent sensation à Paris et l'éditeur Eschig commenca à les publier. Villa-Lobos rentra au Brésil en 1930 ; il allait, durant 15 ans, se consacrer à l'éducation musicale des jeunes et du peuple. En 1944 il visita les Etats-Unis pour la première fois. Il devait, désormais, partager sa vie entre le Brésil, les Etats-Unis et la France. L'œuvre de Villa-Lobos est abondante mais inégale. Et pourtant Villa-Lobos ne fut pas un compositeur précoce ; il a très peu écrit avant sa vingtcinquième année. Il faut distinguer dans sa production la phase des Chôros (1920-29) et celle des Bachianas Brasileiras (1939-44). Dans les œuvres des premières années (1912-1919), on ne sent pas encore cette forte originalité et cette identification avec l'âme de son pays, sa nature et ses chants qui apparaîtra dans les Chôros. Dans l'ensemble monumental des Chôros, de la pièce pour guitare à la composition pour grand orchestre, avec chœur et fanfare, Villa-Lobos rend hommage aux musiciens populaires de sa jeunesse, avec lesquels il se livrait à des improvisations dans le style traditionnel et que les partitions essaient parfois d'évoquer. Envoûté par J.-S Bach, il découvre les affinités entre sa musique et celle du peuple brésilien où chaque partie instrumentale possède une grande autonomie mélodique. Il explore ces affinités dans les Bachianas Brasileiras, conçues comme les Chôros pour divers ensembles (le nº 9 est destiné à un « orchestre de voix »). Les dernières œuvres sont caractérisées par la virtuosité. C'est la période des concertos

L.H. CORRÊA de AZEVEDO

# CHOPIN: Ballades

La première Ballade s'ouvre sur un récitatif déclamé qui prolonge l'attente de la première idée, ce « geste parfait d'une extraordinaire puissance incantatrice » selon Gide. La deuxième idée, ample cantilène bellinienne, surgit peu après. Dès lors, elles alternent sans cesse, passant du mi-voix initial au point culminant de l'exaltation; et c'est déjà hors d'haleine que l'on atteint la coda haletante dont le rythme se brise sur des gammes en rafales, les dernières mesures retournant à la déclamation récitée du prélude.

La deuxième *Ballade* obéit en apparence à un plan beaucoup plus strict, ce qui explique peut-être que Schumann l'ai jugée inférieure sur le plan du métier : le rythme d'un balancement lancinant, schubertien, et l'orage des octaves en mouvement contraires aux deux mains alternent à deux reprises avant de mener à une coda, agitato, où le balancement obsédant dit le dernier mot dans une lueur crépusculaire. Mais à l'intérieur de ces séquences, quels développements imprévus de tel dessin mélodique et quelles modulations errantes!

La troisième Ballade est en général considérée comme moins bien venue que les autres : c'est bien injuste. Sans compter qu'elle rayonne de bonheur — ce qu'on lui pardonne mal, sans doute, parce que cela ne répond pas à l'image d'un Chopin hâve et ravagé — elle réalise le miracle d'une improvisation mystérieusement nourrie de thèmes essentiels. Son entrée, « il était une fois... », figure l'une des plus belles courbes mélodiques jamais inventées. Suit, insistante, une invite pressante, longuement développée et lorsqu'elle se lasse enfin, c'est pour donner naissance, dans le grondement sourd de la basse, à un nouveau thème apparenté aux deux précédents ; mais ceux-ci vont réapparaître, mêlés, toujours portés par le grondement des basses, et mener à la proclamation superbe du premier.

La quatrième Ballade, pour laquelle personne n'a jamais réussi à proposer le moindre argument, pousse encore plus loin cette organisation fantaisiste de l'improvisation. A trois reprises elle reprend son idée principale en la variant, le plus souvent au gré d'une polyphonie capricieuse, particulière à Chopin dont Gide disait : « Souvent il lui arrive d'insinuer une seconde voix passagère comme pour un incertain duo, qui bientôt s'interrompt et se résorbe dans l'ensemble. » Mais peut être encore plus belles que ce motif et un second qui apparaît à deux reprises sont les nombreuses transitions qui s'échappent dès qu'elles ont paru, et aussi les indécises mesures de prélude qui reviennent mystérieusement au centre de l'œuvre, et enfin l'écrasante coda, une des pages les plus puissantes de Chopin, involontairement beethovénienne.

## CASINO D'ÉVIAN

samedi 14 mai 1983

## ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE DE PHILADELPHIE

direction
ALDO CECCATO

ANNE-SOPHIE MUTTER violon

Wither flate Occep

Atmosphères (1961)

György LIGETI (né en 1923)

Concerto pour violon et orchestre (1878)

- 1. Allegro non troppo
- 2. Adagio
- 3. Allegro giocoso

Johannes BRAHMS (1833-1897)

Roméo et Juliette (1938) Extraits des premières et deuxièmes suites d'orchestre

1. Montaigues et Capulets

2. Juliette enfant

3. Roméo et Juliette avant leur séparation

4. Danse des jeunes antillaises

5. Roméo sur la tombe de Juliette

6. Mort de Tybalt

Serge PROKOFIEV

(1991-1953)

#### ANNE-SOPHIE MUTTER

est acclamée dans le monde entier comme le "talent du siècle" depuis que, à l'âge de 13 ans, elle a fait ses débuts au Festival de Pentecôte 1977 à Salzbourg avec l'Orchestre Philharmonique de Berlin sous la direction de Herbert von Karajan. Depuis lors elle donne des concerts avec les orchestres les plus prestigieux et les chefs d'orchestre les plus renommés dans le monde entier. Elle a reçu de nombreuses décorations en Europe, en Amérique et au Japon.

Elle joue depuis quelques années en sonates avec le pianiste Alexis Weissenberg.

Herbert Von Karajan dit aujourd'hui de sa découverte : « Elle fait partie des trois plus grands violonistes du monde, sinon la plus grande. Il est un fait que la plupart pourrait bénéficier de ses leçons. »

#### ALDO CECCATO

Directeur Musical de la Philharmonie d'Etat de Hambourg, et directeur de l'Orchestre Symphonique de Détroit et des Festivals de Meadobrook de 1973 à 1977, A. Ceccato est une personnalité reconnue sur le plan international comme chef d'orchestre de concert ou d'opéra. Il a donné de nombreux concerts et effectué des tournées avec des orchestres comme ceux de Cleveland, Philadelphie, San Francisco, Dresde, Berlin, Bamberg, ainsi que l'Orchestre d'Israël et plusieurs orchestres japonais.

C'est au conservatoire Verdi de sa ville natale de Milan que Ceccato a reçu son éducation musicale, perfectionnée par la suite à l'Ecole Supérieure de musique de Berlin. Sa carrière européenne commença avec un concert à Milan. Il a été invité à la Scala, à l'opéra de Paris et à Covent garden, ainsi qu'aux Festivals d'Edimbourg, Venise et Prague. A l'Opéra d'Etat de Hambourg, il a monté Cosi fan tutte et le Barbier de Séville; avec le Philharmonique de Londres, il a enregistré La Traviata et Marie Stuart.

Depuis 1978, Aldo Ceccato est professeur de direction à l'Ecole Supérieure de Musique de Hambourg.

#### GYÖRGY LIGETI

Né en 1923 en Roumanie. Etudes à l'Académie de Musique de Budapest où il enseigne par la suite l'harmonie, le contrepoint et l'analyse. Il se fixe à Cologne en 1956, réalisant au studio de musique électronique Glissandi et, en 1958, Artikulation, en collaboration avec G. M. Koenig. Les œuvres des vingt dernières années manifestent chez Ligeti plusieurs préocupations. A côté de l'attrait pour le théâtre musical que montrent Aventures et Nouvelles Aventures, une constante revient, celle du dépassement de l'harmonie, sensible dans l'utilisation des microintervalles permettant des clusters particulièrement riches (Ramifications, 1967-69). Cette préoccupation se fait jour à travers l'utilisation de trames, de formes statiques, dans lesquelles la complexité de l'écriture rend plus ténue la frontière entre son et bruit. En témoignent le Continuum pour clavecin, dans lequel la rapidité d'exécution rend quasiment impossible la perception des attaques, et Volumina pour orgue ou Lontano pour orchestre. Sans nier l'apport du passé, auguel il se confronte dans son monumental Requiem (1963-65), son concerto pour violoncelle (1966) ou son second quatuor à cordes (1967-68). Ligeti insiste sur le nécessaire dépassement : « Seul l'esprit créateur qui se renouvelle sans cesse peut éviter et combattre ce qui est raide et figé, le nouvel académisme; ni le repos, ni le retour en arrière ne sont possibles sans succomber à l'illusion d'un terrain ferme qui n'existe pas ».

#### Atmosphères

Avec Atmosphères, pour quatre flûtes, quatre clarinettes, trois bassons, un contrebasson, six cors, quatorze premiers violons, quatorze deuxièmes violons, dix altos, dix violoncelles, huit contrebasses, composé en 1961, Ligeti donne à chaque instrument une identité propre. Les violons ne sont plus groupés comme dans l'orchestre traditionnel en deux ou trois ensembles, mais chaque instrumentiste de l'orchestre est « individualisé », joue sa propre partie à l'intérieur de l'ensemble. La partition donne une sensation de flou, d'imprécision, d'informel. Ligeti se sert harmoniquement de clusters se transformant très lentement, ce qui donne à l'auditeur une impression de statisme, d'immobilité. Alors que Penderecki, dans ses œuvres pour grands ensembles instrumentaux comme Thrènes, utilise une écriture très « schématique », réduite à quelques signes, qui donne à ses œuvres un aspect plus dynamique et tout en contrastes, Ligeti conserve au contraire la notation classique et fixe avec une minutie extrême chaque détail de l'instrumentation. L'impression d'une absence de structure, d'une indétermination est due paradoxalement à une structuration rythmique des plus subtiles au sein de la partition, à une notation dont la précision pourrait paraître absurde lorsque l'on constate la marge qui existe entre cette écriture « pointilliste », et le résultat sonore quelle produit : effets de nuages de sons rendus par une masse compacte d'instruments qui se fondent en un ensemble si soudé et unitaire qu'il devient impossible de distinguer les différentes familles instrumentales



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#### **TUBA**

Mattew GOOD

#### TIMBALES ET PERCUSSION

David De PETERS Kenneth EVERY Charles ROSS Patrick SHRIEVES David SULVETTA

#### PIANOS

Gavin MARTIN Roger WIESMEYER

#### BIBLIOTHÉCAIRE

Dr. Edwin E. HEILAKKA

#### **RÉGISSEURS**

David De PETERS Daron HAGEN Carl IACKSON

#### **ENCADREMENT**

John de LANCIE, Directeur Robert FITZPATRICK, Doyen des étudiants Margaret BOK et Esther KLEIN, du bureau des Directeurs Harris CLEARFIELD, médecin



Tous les détails du Mai de Lyon dans LYON ANIMATION chez votre Marchand de Journaux.

## DIMANCHE 15 MAI 1983

17 heures

## AUDITORIUM MAURICE RAVEL

Orchestre Symphonique
Curtis Institute de Philadelphie

L'Orchestre sera placé sous la direction d'Oscar SHUMSKY, à l'exception du Concerto qu'il jouera en soliste, le chef étant alors Robert FITZPATRICK.

Ouand l'Orchestre Symphonique du CURTIS INSTITUTE se réunit pour la première fois le 14 novembre 1924, Léopold STOKOWSKI en était le chef. Il donna à l'orchestre son élan initial.

Arthur RODZINSKI et Emil MLYNARSKI lui succédèrent. Puis, pendant une dizaine d'années jusqu'en 1941, l'orchestre fut façonné et dirigé par Fritz REINER qui enseigna également la direction d'orchestre à l'Institut.

L'orchestre répète deux fois par semaine, sous la direction de William SMITH, chef associé de l'Orchestre de Philadelphie.

Plus récemment, avec des chefs tels que Paul PARAY, Rafaël FRUEBECK DE BURGOS, Zubin BEHTA, Robert SHAW et Oscar SHUMSKY, l'orchestre a donné des concerts à l'Académie de Musique de Philadelphie, le Kennedy Center de Washington, Woolsley Hall Yale, Avery Fisher et Alice Tully Halles de New York.

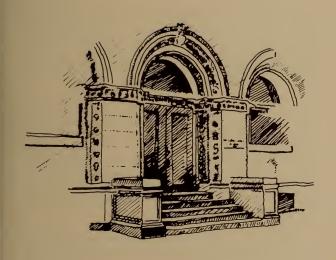
Il a également participé à un tournage PBS pour la télévision avec un documentaire dédié à Bélà BARTOK, interprétant son concerto pour orchestre sous la direction d'Eugène ORMANDY.

#### BEETHOVEN

Ouverture de Coriolan

Concerto pour violon en ré majeur

4° Symphonie en si bémol



# The Curtis Institute of Music

RITTENHOUSE SQUARE PHILADELPHIA, PENNSYLVANIA 19103 USA

John de Lancie, Directeur



The Curtis Institute of Music a été fondé à Philadelphie par Mary Louise Curtis Bok en 1924. L'Institut — une école uniquement basée sur Bourse d'Études — depuis son origine a donné une éducation musicale incomparable à 3000 étudiants qui ont été tous admis par concours. Le Curtis Institute est une institution privée et financièrement indépendente.

The Curtis Institute compte parmi ses Lauréats Samuel Barber, Leonard Bernstein, Jorge Bolet, Shura Cherkassky, Gary Graffman, Eugene Istomin, Jamie Laredo, Tibor de Machula, Gian-Carlo Menotti, Anna Moffo, Ned Rorem, Aaron Rosand et Leonard Rose. Cinquante-cinq des membres actuels de l'Orchestre de Philadelphie sont Lauréats du Curtis Institute. Environs deux-cents inquante autres sont membres des principaux orchestres Américains (Boston, New York, Chicago, Cleveland, Los Angeles, etc.) dont 110 sont "premiers pupitres."

Quelques-uns des musiciens les plus fameux du vingtième siècle ont enseigné à l'Institut, Leopold Auer, Samuel Barber, Jorge Bolet, Josef Hofmann, Mieczyslaw Horszowski, Gregor Piatigorsky, William Primrose, Fritz Reiner, Carlos Salzedo, Elisabeth Schumann, Rudolf Serkin, Leopold Stokowski et Efrem Zimbalist.

Jous les étudiants reçoivent, SANS EXCEPTION, une éducation gratuite durant toute la période de leurs études. Les élèves viennent virtuellement de tous les pays du monde. Durant l'Année Solaire 1982-1983 il y avait 167 étudiants - 121 des États-Unis, et 46 de dix-huit différents pays d'Europe et d'Asie. Ces 167 étudiants poursuivent leurs études avec un groupe de 74 Professeurs qui se comptent parmi les tous premiers pédagogues et artistes mondiaux.



# HENRYK SZERYNG

### **BACH**

Six Sonates pour violon et clavecin, avec Helmut Walcha, clavecin coffret 2 disgues nº 6768 029

## MOZART

Les 16 grandes Sonates pour violon et piano, avec Ingrid Haebler Édition Mozart, vol. 3 et 8 - coffrets nº 6747 376 et 381

#### VIVALDI

Concertos pour 1, 2, 3 et 4 violons, avec Gérard Poulet, Maurice Hasson et Claire Bernard English Chamber Orchestra, Henryk Szeryng chef et soliste n" 9500 158 - mc 7500 326

# KATIA et MARIELLE LABEQU

### **BRAHMS**

21 Danses Hongroises nº 6514 107 - mc 7337 107

n" 9500 987 - mc 7300 987

#### **GERSHWIN** Rhapsody in blue - Concerto en fa

DISQUE D'OR "Diapason d'Or

Chansons (Blue Monday, Summertime, I got rythm...) avec BARBARA HENDRICKS, soprano

## n" 9500 917 - mc 7300 917

# **GERSHWIN**

# HEINZ HOLLIGER

#### LECLAIR, MARCELLO, VIVALDI, TELEMANN

Quatre célèbres concertos pour hautbois n" 6500 413

## **SCHUMANN**

Œuvres pour hautbois et piano avec ALFRED BRENDEL, piano n" 9500 740

### VIVALDI

Concertos pour hautbois, cordes et continuo, avec I MUSICI n" 9500 044 - 299 - 604 - 742 (avec Maurice Bourgue) mc 7300 568 - 326

### PHILIPS

#### SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, 1982-83 Season

#### SYNOPSIS

#### Conductors

Aldo Ceccato (AC) Robert Fitzpatrick (RF) Rafael Fruhbeck de Burgos (RFdeB) Boris Goldovsky (BG) Szymon Goldberg (SG) Witold Lutoslawski (WL) Andre Previn (AP) Robert Shaw (RS) Oscar Shumsky (OS) William Smith (WS) Frances Steiner (FS) Serge Zehnacker (SZ)

#### Student Conductors

Daron Hagen (DH) Norman Stumpf (NS)

#### Concerts (description, location, conductor)

*	10/ 6/82	Choruses of the World (A of M)	RS
*	11/14/82	Orchestra (A of M)	RFdel
**	11/22/82	Composers' Program (CIM)	DH; NS
	12/ 1/82	Concerto Concert No. 1 (CIM)	WS
	12/15/82	Opera (Mandell)	BG
	1/21/83	Concerto Concert No. 2 (CIM)	WS
*	1/28/83	Beethoven Program (Penn's Lndg)	os
	1/29/83	Beethoven Program (Tully, NYC)	os
	3/16/83	Concerto Concert No. 3 (CIM)	WS
	3/23/83	Opera (Wanamaker's)	BG
	3/30/83	Orchestra (Penn's Landing)	SZ
	4/17/83	Orchestra (Penn's Landing)	FS

#### European Tour

	4/29/83	Orchestra	(Thonon)	SZ
*	4/30/83	Orchestra	(Evian)	SZ
*	5/ 4/83	Orchestra	(Evian)	WL;SZ
	5/ 6/83	Orchestra	(Annemasse)	RF;OS
	5/ 7/83	Orchestra	(Chamonix)	RF;OS
*	5/10/83	Orchestra	(Evian)	OS
*	5/14/83	Orchestra	(Evian)	AC
*	5/15/83	Orchestra	(Lyon)	RF;OS

\* - recorded for broadcast

\*\* - live broadcast

#### Soloists (except opera casts)

#### Students

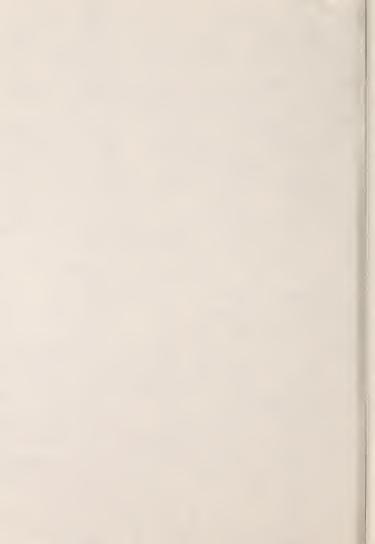
Maria Bachmann, violin (3/16/83) Amy Brandfonbrener, viola (3/16/83) Duncan Brinsmead, horn (12/1/82) Paul Garment, clarinet (3/16/83) Elissa Kim, soprano (1/21/83) Sarah Kwak, violin (3/30, 4/29/83) Darryl Hobson-Byrd, piano (1/21/83) Seung-Hee Hyun, piano (11/14/82) Robert LaRue, cello (11/22/82) Suzanne Leon, violin (12/1/82; 3/30, 4/29/83) Gavin Martin, piano (11/14/82) Violaine Melancon, violin (1/21/83) Cathy Meng, violin (3/16/83) Gigi Mitchell, flute (3/16/83) Theodore Peters, horn (1/21/83) Joyce Ramee, viola (1/21/83) Richard Ranti, bassoon (12/1/82 Geraldine Rice, viola (3/16/83) Heidi Ruby, flute (12/1/82) Maurice Sklar, violin (12/1/82) Susan Bennett Taylor, harp (12/1/82) Kathy Turner, soprano (11/22/82)

#### Alumni

Jorge Bolet, piano (1/28, 29/83) Ronald Leonard, cello (4/17/83) Oscar Shumsky, violin (5/6, 7, 15/83) Diana Steiner, violin (4/17/83)

#### Guests

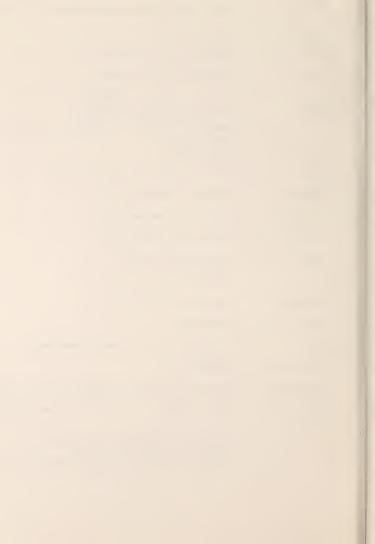
Katia and Marielle Labeque, piano (5/4/83) Radu Lupu, piano (5/10/83) Sylvia McNair, soprano (10/6/82) Anne-Sophie Mutter, violin (5/14/83) Henryk Szeryng, violin (4/30/83)



# SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, 1982-83 Season

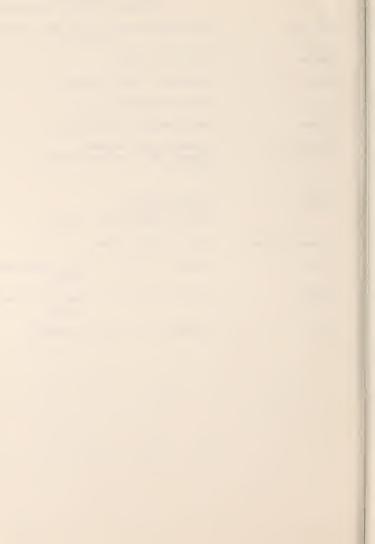
# Works Performed

Composer	Title (soloist, if any)	Date C	Conduc	ctor
Beethoven	Concerto No. 3 for Piano (Bolet)	1/28,29/83	3	os
	(Lupu)	5/10/83		OS
	Concerto for Violin (Shumsky)	5/6,7,15/8	33	RF
	Coriolanus Overture	1/28/83		os
		5/6,7,15/8	33	RF
	Quartet, opus 59 No. 3, Movement IV (Fugue)	1/28/83		OS
		5/10/83		os
	(Also played as an encore 1/29/83; 5/6,7,15/83)			
	Symphony No. 4	1/28,29/83	3	OS
		5/6,7,10,1	5/83	os
	Symphony No. 9, Movement IV	10/6/83		RS
Berg	Concerto for Violin (Kwak)	3/30/83		SZ
8	,,	4/29/83		SZ
	(Szeryng)	4/30/83		SZ
Brahms	Concerto for Violin (Mutter)	5/14/83		AC
	Movement I (Bachmann)	3/16/83		WS
	Concerto for Violin and Cello (D. Steiner, Leonard)	4/17/83		FS
	Symphony No. 3	11/14/82		RFdeB
	Symphony No. 4	4/17/83		FS
Bruch	Romance for Viola (Brandfonbrener)	3/16/83		WS
Canteloube	Chansons d'Auvergne (Kim)	1/21/83		WS
Chabrier	L'Education Manquée (opera)	12/15/82		ВG
Convery	Pyramus and Thisby (opera)	3/23/83		BG
Hagen	Andersonville Overture	11/22/82		DH
	Stanzas (LaRue, cello)	11/22/83		DH
	Instants	11/22/83		DH
Hindemith	Trauermusik for Viola (Rice)	3/16/83		WS
Ligeti	Atmospheres	5/14/83		AC
Liszt	Concerto No. 2 for Piano (Hobson-Byrd)	1/21/83		WS
LISZC	concerto No. 2 for Flano (nobson-byrd)	1/21/03		WS
Lutoslawski	Symphony No. 2	5/4/83		WL
Mendelssohn	Concerto for Violin, Movements II and III (Meng)	3/16/83		WS
Mozart	Adagio (K.261) and Rondo (K.373) for Violin (Leon)	3/30/83		SZ.
	, , , , , , , , , , , , , , , , , , , ,	4/29/83		SZ
	(Szeryng)	4/30/83		SZ
	Concerto for Bassoon, K.191 (Ranti)	12/1/82		WS
	Concerto for Flute, K.313 (Ruby)	12/1/82		WS
	Concerto for Flute and Harp, K.299 (Ruby and Taylor)	12/1/82		WS



# Works Performed

Mozart	Concerto for Horn, K.417 (Brinsmead) Concerto for Violin, K.218 (Leon) Cosi Fan Tutti (opera) Finale of Act I Marriage of Figaro (opera) Act II	12/1/82 12/1/82 3/23/83 3/23/83	WS WS BG BG
Poulenc	Concerto for Two Pianos (Martin and Hyun) (Labeque Sisters) Gloria in G for Soprano, Chorus, and	11/14/82 5/4/83	RFdeB SZ
	Orchestra (McNair, Choruses of the Wor	rld) 10/6/8 <b>3</b>	RS
Prokofiev	Romeo and Juliet, Suite II Nos. 1,2,5,6,7 Suite I No. 7	5/14/83	AC
Puccini	Il Tabarro (opera)	12/15/82	BG
Ravel	Daphnis and Chloe, Suite No. 2	11/14/82 5/4/83	RFdeB SZ
	Tzigane (Melancon)	1/21/83	WS
Shulman	Variations for Viola (Pascal)	1/21/83	WS
Strauss, R.	Ariadne (opera) Excerpts Concerto No. 1 for Horn (Peters)	12/15/82 1/21/83	BG WS
	Don Juan	3/30/83	SZ
		4/29,30/83	SZ
Stumpf	Orchestral Suite	11/22/82	NS
	Waverly Collection	11/22/82	NS
	Roethke Songs (Turner, soprano)	11/22/82	NS
Vaughan Williams	Suite for Viola (Ramee)	1/21/83	WS
Vivaldi	Concerto for Violin - Winter, from "The Seasons	s"	
	(Sklar)	12/1/82	WS
Wagner	Prelude to Tristan and Isolde (with concert	3/30/83	SZ
	ending)	4/29,30/83	SZ
Weber	Concertino for Clarinet (Garment)	3/16/83	WS



# SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, 1982-83 Season

# Works Read (but not performed)

Composer	<u>Title</u>	Date	Conductor
Bach	Brandenburg Concerto No. 1,2,3,4	12/4, 9/82	WS
Berlioz	Romeo and Julet Symphony (Excerpts)	12/14, 16/82	WS
Debussy	La Mer Gigues Rondes du Printemps	2/19/83 2/17/83 2/17/83	AP WS WS
Dvorak	Symphony No. 8 in G	1/13/83	WS
Hindemith	Mathis der Maler Symphony	10/30/82	WS
Liszt	Faust Symphony	9/23, 25/82	WS
Loeb	Symphony No. 4	2/10/83	WS
Mahler	Symphony No. 9	9/16, 18/82	WS
Schoenberg	Transfigured Night (String Orchestra)	2/9, 23/83	SG
Schubert	Symphony No. 5	2/23/83	SG

# Reading Rehearsals, 1982

9/16, 18, 23, 25

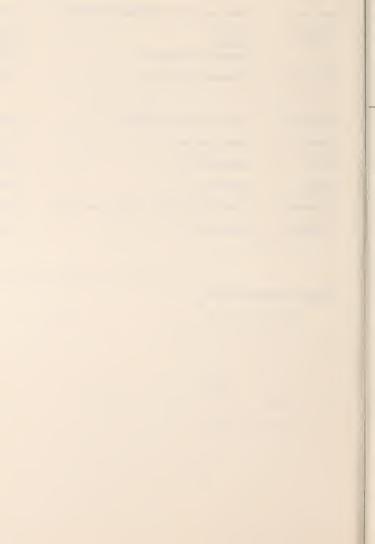
10/14, 16, 30

12/4, 9

1983

1/13

2/9, 10, 17, 19, 23



## Violins

Diane Pascal Sarah Kwak Suzanne Leon Cathy Meng Maria Bachmann Laura Park Robert Rinehart David Salness Jun-Ching Lin Michi Sugiura Celine Leathead Da Hong Seetoo Maurice Sklar Sharman Plesner Martin Chalifour Krista Bennion Ivan Chan Willem Blokbergen Alexander Simionescu Violaine Melancon Pascale Beaudry Susan Synnestvedt Sara Parkins Mitchell Newman Emmanuelle Boisvert Michaela Paetsch Suzanne Gilman Pyinah Chon Caroline Dubé Michael Swan David Niwa Vesna Stankovic Eliav Priel Annalee Patipatanakoon Paul Roby Charles Wetherbee Mary-Margaret Rey Yavoi Numazawa Lee-Chin Siow

## Violas

Joyce Ramee
Geraldine Rice
George Pascal
Amy Brandfonbrener
Nancy Thomas
Edward P. Gazouleas
Michael Stern
Roberto Diaz
Michaela Kemp
Christine Rutledge
Mary Hamman
Andre Roy
Belina Reuning

## Violoncellos

Michael Kannen
Raymond Wang
Eva Leininger
Keith Robinson
Peter Stumpf
James Cooper
Robert La Rue
Lawrence Figg
Hsiao-Lan Wang
Pegsoon Whang
Karen Meter

#### Doublebasses

Nicolas Tsolainos Calvin Liddle Timothy Cobb Jeremy McCoy Bruce Ridge Cleland Noe

#### Harps

Therese Elder Paula Provo Susan Bennett Taylor

### Flutes

Bart Feller Gigi Mitchell Heidi Ruby John Thorne

## Oboes

Mark McEwen Lisa Messineo Andrea Plesnarski Betsy Starr Roger Wiesmeyer

## Clarinets

David Ciolkowski Paul Garment Burt Hara Carl Jackson Vadim Kozarinsky

#### Bassoons

David Baughman, Jr. Lawrence Burke David McGill Kathleen McLean Richard Ranti

#### Horns

Lori Amada Duncan Brinsmead Susan Carroll Joseph Lovinsky Theodore Peters Shelley Showers N. Martin Tipton

## Trumpets

Dan Bowling Joseph E. Burzinski Stephen Luck C. Benjamin Mundy

#### Trombones

Christopher Dudley Torsten Edvar Debra Taylor Blair Bollinger (bass)

#### Tuba

Matthew Good

#### Timpani and Percussion

David De Peters Kenneth Every Charles Ross Patrick Shrieves

#### Orchestra Librarian

Dr. Edwin E. Heilakka

## Stage Managers

Daron Hagen Carl Jackson Joseph Lovinski David De Peters

#### Keyboard

Gavin Martin Keiko Sato Roger Wiesmeyer







